

The NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 29, 1919

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THE NATIONAL THEATRICAL WEEKLY

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# The NEW YORK CLIPPER

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## “SPECS” TELL DETAILS OF BUSINESS

### GIVE INSIDE OF “FOLLIES” TROUBLE

Many interesting details connected with the ticket brokerage business were revealed last week following the series of arrests made by the District Attorney's office of ticket brokers alleged to be operating without a license.

Attached to the complaints filed in the Magistrates' Courts against the prisoners, charged with violation of the recently passed Kilroe-Williams city ordinance, were statements made to the District Attorney by the heads of six of the largest brokerage offices in the city. And, besides revealing the details of the extent of their business, there were also revealed some of the ticket brokers' dealings with theatrical producers.

William J. Fallon, head of the Tyson Company, at 1482 Broadway, stated that he and C. B. Zabriskie, both of whom are also engaged in the borax business, are the owners of 99 per cent of the stock of the Tyson Company. One share is held by Fannie Hamilton, said Fallon. The Shuberts at one time held stock in the Tyson Company, but September 9, 1918, Fallon stated, he bought all the stock owned by them.

“We have nineteen branch offices in the city,” Fallon said. “Our lease at the Waldorf has about four years to run. The rental is \$12,000 a year. Our lease at the Hotel Knickerbocker has about three years more to run; at the Vanderbilt four years. We pay \$2,400 a year at the Hotel St. Regis. The rate there is more reasonable because it is a family hotel. At the Hotel Breslin we pay \$4,000 a year, and our lease there has one year more to run. At the Hotel Wolcott we pay \$50 a month.

“At the Hotel Pennsylvania we sell tickets on a percentage basis; we give them 80 per cent of the net profits. We pay \$8,000 a year at the Hotel Belmont and the lease has about three more years to run. At the Hotel Savoy we pay \$2,000 a year. At the Holland House we pay \$2,400. We pay no rent at the Hotel Claridge, we share the profits there. The same terms exist with the Hotel Le Marquise. At the Hotel Astor we pay \$7,200 a year. At the Marie Antoinette we pay \$600 a year; the Ritz-Carlton, \$4,000 a year; the Hotel Martinique, \$4,000; the Hotel Imperial, \$10,000; the Murray Hill, \$4,000; the Hotel Stratford we have on a profit-sharing basis. We pay \$4,000 a year rental at 1482 Broadway.

“We sell about one million tickets a year. We have some Boston offices, also.

“Our weekly salary list is about \$2,000 or \$2,200. The highest salary we pay is \$8,000 a year. I think we had eighteen buy-outs within the last year. When conditions are normal, like last Winter, we bought out two, four and eight weeks ahead.

“We have paid as high a commission as \$20,000. I have the checks with Marc Klaw's signature on them. We had no

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### BROWN SUES OVER SCENERY

George N. Brown, now heading an act in vaudeville, last week started a suit against the Law Scenic Studios for \$1,000, which, he states, is the amount he has suffered through having left some scenery in the care of the studios.

Brown, who filed his complaint through attorney August Dreyer, states that he left the property with Law with the understanding that the latter was to sell it. However, he says, Law, instead of selling it, let Joe Shea have it for use in making a production of a camp theatre show. This use, he says, greatly injured his property and was outside of any understanding he had made with Law.

### EXTEND LAUDER TOUR

The Harry Lauder tour, which was scheduled to end in Washington on the 24th of next month, following which the Scotch comedian and his company were to sail for Australia to begin a tour in the Antipodes, has been extended in this country for four weeks from that date. William Morris, Lauder's manager, is at the present time arranging a Southern route of bookings for the additional time. Margaret Calvert has succeeded Julia Curtis in the Lauder troupe, the former opening in Detroit last Monday night.

### N. V. A. SUSPENDS COMEDIAN

Ben Rogowitz, a Jewish comedian, has been indefinitely suspended by the N. V. A. for conduct unbecoming a member of that organization.

For some time, it is stated by the N. V. A. officials, Rogowitz has been advertising for a girl partner in a daily paper and interviewing those who replied at the N. V. A. club rooms. To at least two of the girls, they state, he made proposals that the officials of the club deemed improper. His suspension was then ordered.

### ROUNDING UP WITNESSES

Agents in the employ of the Federal Trade Commission were busy about Broadway during the last week rounding up witnesses for the inquiry to be begun by the commission into the affairs of the N. V. A., the V. M. P. A. and other organizations. It was reported that William Fay, of Providence; Michael Sheedy, of the Sheedy Agency; Herman Schoenbach, recently lessee of the Grand Opera House, and Singer, of Singer's Midgets, would all be called upon to testify, as well as others.

### ENGAGES HENRIETTA CROSMAN

Dave Weis early this week was making arrangements to send Henrietta Crozman on a tour of the South in “Erstwhile Susan,” the play in which Mrs. Fiske starred. If a satisfactory route can be obtained, he will begin picking the cast late this week.

### CENTURY GIRL ASKS DIVORCE

Margaret Russell, a show girl at the Century Roof, last week started an action for divorce through Harry Saks Hechheimer against Joseph Russell, a contractor. She alleges that he has broken his marriage vows with several women since she married him two years ago.

### HAS \$20,000 ADVANCE SALE

CHICAGO, Jan. 26.—Up to last night “Chu Chin Chow” had an advance sale at the Auditorium of more than \$20,000 with the house completely sold out.

## LONDON PERFORMERS WANT MANY EVILS ABOLISHED

### Variety Artists Federation Asks Chief Industrial Commissioner for Relief from Abuses Present Award Permits and Which Make for Intolerable Conditions

LONDON, Eng., Jan. 15.—Many amendments will be proposed for the Arbitrators' Award of 1913 at the thirteenth annual general meeting of the Variety Artists' Federation, scheduled to be held late this month at the Rehearsal Theatre, Maiden Lane, Strand, W. C. It is fully expected by the promoters of the movement that these amendments will be acted upon, passed and be ready for immediate submission to the Arbitrator.

The growing necessity for changes in the 1913 award has been apparent to music hall artists for some time, and while some of them are asked because of conditions brought about by the war, others are based entirely upon the law of equity. Some of the clauses in the award are vague and capable of misinterpretation, inuring to the hardship of the artist. The proposed amendments will make for the elimination of all such clauses.

In section one of the existing Award, which provides for the reimbursement to the artist of all actual expenses reasonably incurred by the transfer of a booking, the amendment will read that such reimbursement shall be made within fourteen days of the completion of the “contract,” the word “contract” being substituted for “engagement.”

The reason for this change was made obvious when at a recent trial a lengthy discussion arose as to the period of time meant by “engagement.” It is to the interest of all that this point shall be made clear and, therefore, the word “engagement” in the Award shall apply to one week only, and the word “contract” to any larger period of booking.

Clause 2 covers contracts for artists booked at West End Halls, which are different from those used for bookings in any other hall.

Because of changes in the character of the entertainments given within the West End district, the reason for the exclusive contracts no longer exists. At the various halls throughout the Kingdom the conditions are now approximately the same as those at the West End halls, and it is, therefore, desirable that one form of contract should obtain. Its form should be made obligatory and should not permit of the insertion of special conditions and alterations which operate to the detriment of the artists, as has been the case with the Exclusive Contract.

Section 3 of the present Award specifies that the terms and conditions of contracts are subject to certain obligations and alterations to conform to such obligations.

This is confusing, as nearly every manager in the Kingdom has his own form of contract, and the latitude permitted by this clause has frequently resulted in the incorporation in the form of the contract of restrictions which are a hardship to the artist.

To obviate this confusion and resultant hardship, therefore the amendment provides that all clauses and rules in this Award shall be obligatory and unalterable, and shall not be added to.

Clause D in this section relates to options on the re-engagements of artists, which is one of the harshest clauses to the artists in the Awards. The amendment calls for its deletion on the ground that managers, under its ruling, have an unfair advantage of the artist in that the former have a free hand while the artist is bound. Hence it is one-sided. The manager can hold the artist indefinitely and call upon him to play at any hall, in spite of any other contracts the artist may hold.

If a manager wants an option on an artist he should pay for it, and the amendment stipulates that a manager, to secure an option on the services of any artist, shall pay such artist a sum equal to 10 per cent of the artist's weekly salary for each separate engagement and shall forfeit the right of such option on his failure to pay such 10 per cent. It is further stipulated that if the option clause in a contract is not separately signed, it shall not be operative.

It is not unusual for an artist, when signing to play a certain hall, to take into consideration payment for matinees, and he is often induced to accept a reduction of salary in view of the money he expects to receive for regular matinees. At present he sometimes finds himself “laid off” from such matinees, in spite of the fact that his name has been advertised.

This condition is made possible by the wording of Clause 2, Section 4, in the existing contract which provides that an artist shall be paid at the rate of one-twelfth of his weekly salary for each performance in excess of the regular performances given at each house.

To meet this, the amendment provides that an artist shall play not more than twelve performances a week for a stipulated salary, and that for each performance in excess of twelve he shall be paid one-twelfth of such salary, and that he shall be entitled to play at all performances in respect to which his name appears on the bills or in the advertisements.

Clause 4 of this section permits the transference of an artist during the whole or any part of his engagement (not less than one week) to any other theatre in any way associated with the management of the theatre in which he is playing. This is to be done only with the consent of the artist, but it is stipulated that such consent must not be unreasonably withheld.

The intention of this clause was that it should cover emergency cases, but in practice it has been greatly abused. In this respect some managers issue contracts in which the dates only are set out, the theatres or towns not being specified. The artist

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## RAILROADS ISSUE NEW RULES FOR THEATRE BAGGAGE

Supplementary Bulletin Modifies Those Given Out January 1 and Makes Changes in Requirements for Special Cars, Rates, Etc.

The supplementary bulletin, modifying the rules placed in effect by the Railroad Administration on Jan. 1, 1918, contains the following new regulations governing the transportation of baggage by theatrical companies, number of tickets necessary to secure baggage car accommodations, etc.

Rule (1) Section B.

(A) Unaccompanied or Accompanied by Less than Ten Adults or Their Equivalent. Revenue equivalent to ten adult normal one way fares for each car furnished for the transportation of baggage (minimum charge per car per movement \$25.00) plus one authorized per capita fare for each passenger.

(B) Accompanied by Ten to Twenty-four Adults or Their Equivalent, Traveling Together on One Ticket. Revenue equivalent to six and two-thirds adult normal one way fares for each car furnished for the transportation of baggage (minimum charge per car per movement \$25.00) plus one authorized per capita fare for each passenger.

(C) Accompanied by Twenty-five or More Adults or Their Equivalent Traveling Together on One Ticket. One baggage car will be furnished for the transportation of baggage without additional charge, except that the minimum charge for car and party will be \$25.00 per movement.

For each additional baggage car the additional charge per car per movement will be that provided for in paragraph (B), (exclusive of the fares for the party), unless the party prefers to pay for Twenty-five or more adults as provided for in this rule, but not more than two baggage cars will be furnished without additional charge for any movement on regular trains or one or more special trains. For each additional baggage car over two cars the additional charge per car per movement as shown in paragraph (B) (exclusive of fares for the party) will apply.

(D) Unaccompanied or Accompanied by Less than Ten Adults or Their Equivalent. Charges as shown in paragraph (E) for Ten or more adults or Their Equivalent will apply.

(E) Accompanied by Ten to Forty-Nine Adults or Their Equivalent Traveling Together on One Ticket. Revenue equivalent to Ten adult normal one way fares for each car furnished for the transportation of baggage (minimum charge per car per movement, \$25.00 locally, or \$25.00 for each line or interline movement, plus one authorized per capita fare for each passenger).

Note: In the above rules, where the total charge exceeds that applying for a greater number of people with a like number of cars, tickets may be purchased for such greater number and charged for accordingly.

(F) Accompanied by Fifty or More Adults or Their Equivalent Traveling Together on One Ticket. One baggage car will be furnished for the transportation of baggage without additional charge except that the minimum charge for each car and party per movement will be

1. Locally \$40.00 except as shown in No. 2 below.

2. Locally or jointly \$50.00 between stations on the New York, New Haven and Hartford R. R., Central New England R. R. or New England Steamship lines.

3. Locally on the Maine Central R. R. and locally on the Bangor and Aroostook R. R. (including Bangor, Me., via Northern Maine Jct. and Maine Central R. R.) the minimum revenue required per car will be \$25.00 instead of \$40.00.

4. Interline \$25.00 for each line. (See exceptions hereafter).

For each additional baggage car the additional charge will be that provided for in paragraph (E) (exclusive of the

fares of the party), unless party prefers to pay for fifty (50) or more adults as provided for in this rule, but not more than two baggage cars will be furnished without additional charge for any one movement on regular trains or one or more special trains. For each additional baggage car over two cars the additional charge per car per movement as shown in paragraph (E) (exclusive of the fares for the party) will apply.

(G) Privately Owned Baggage Cars. The charge for baggage cars owned by individual or theatrical, amusement or advertising companies, or commercial corporations, when not in service (either empty or in charge of porters or other attendants) will be (10) adult normal one way fares per car, minimum charge \$25.00 per car (or \$25.00 for each line on joint movement) plus one additional normal one way fare for each porter or attendant.

Special Baggage Cars with special coaches, or private or chartered passenger cars. When a party travelling in a special coach or private or chartered passenger car (or cars) requires one or more special baggage cars for the transportation of baggage, charges for such special baggage car (or cars) as named in this section (exclusive of the fares for the party), will be required, in addition to the charge for such special coach or passenger car.

Baggage Cars Owned by Other than Railroads not in service (empty or in charge of porter or other attendants). Revenue equivalent to (10) adult normal one way fares per car, minimum charge per car movement \$25.00 (except that in the New England District charges are shown in Rule 1 paragraph (G) plus one authorized per capita fare for each porter or attendant. This charge will apply whether or not the car is moved in service in the reverse direction.

Special Baggage Cars Occupied by Passengers. Special baggage cars not used exclusively for the transportation of baggage but occupied by passengers other than attendants accompanying and in charge of theatrical effects, will be classed as combined passenger and baggage cars and charged for in accordance with rule (4) (c) of Section (A) Under Special Coaches, or Private or Chartered Passenger Cars.

Rule (4) (c) Section (A) Combined Passenger and Baggage Cars will be classed as coaches in trunk line and New England Districts, and as Special Passenger Cars in the Central District and charged for in accordance with rules (1) and (2) respectively, of Section (A), except that when forming a part of the equipment of a special train, they will be classed as special baggage cars and charged for in accordance with Rule (1) Section (B). See Rule (1) Section (B) above.

Rule (1) Section (A) One Way Movement: (a) One authorized per capita fare for each passenger with a minimum revenue equivalent to forty (40) adult normal one way fares. Minimum charge per car per movement, \$50.00. If all year summer or winter tourist, or thirty day round trip tickets are presented, they will be considered as the equivalent of tickets sold at normal one way fare.

(b) In arriving at a minimum charge of \$50.00 on one way movement when round trip tickets of the classes described in paragraph (A) are presented, each ticket will be credited with a value equal to the normal one way fare between points where movement is made. If party holds forty (40) round trip tickets of classes described in paragraph (A) and the coach is moved between two stations between which the adult normal one way fare is \$1.00, the forty (40) tickets will be credited with a value of \$40.00 and collection

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### "THE NET" SCORES IN DETROIT

DETROIT, Mich., Jan. 27.—Lee Kugel appears to have scored another success in "The Net," which in its rewritten form is current at the Shubert Garrick Theatre.

Mrs. Maravene Thompson supplied the story, which tells of Bruce, a drunken libertine, who kills his friend, John, in a quarrel over Bruce's mistress and his cadish treatment of his wife and son. A man dazed by a blow on the head, his clothing stripped of every means of identification, wanders into the studio just before the murder.

Bruce's wife comes on the scene as the police come to investigate the injured stranger. Bruce's watch and some letters are transferred to the stranger's pockets, and with his wife's assistance he makes his escape. Her motive in doing this is not love for Bruce, but a desire to save their boys from the shame of being branded a murderer's son. By her silence she fastens the guilt upon the stranger, whose memory has become a blank.

In the shadow of the gallows the man falls in love with the woman he believes to be his wife and she is in love with him, while sending money to her rascally husband in hiding.

A battle of wits between a brain specialist and the prosecutor, until the victim of amnesia slowly recovers his memory, piles thrill upon thrill until there comes a satisfactory conclusion.

It is frank melodrama, but of the compelling sort and an exceptional group of players makes the piece convincing.

Kathlene MacDonnell plays the difficult role of the wife, charged with keeping the actors in the dark while giving the audience the solution of the problem, with fine restraint in the emotional scenes, that abound, and with a deft touch and a winsomeness in the few lighter moments.

Charles Milward plays the victim of amnesia with no suggestion of over-acting. His work while recovering from the blow on the head is one of the strongest incidents.

Charles Dalton makes the doctor very convincing. G. H. Barnes, a veteran of the stage, gives a finished performance as the crown counsel, and Byron Beasley makes a capital villain. Francis Byrne, in his brief appearance as the murderer's victim, is entirely adequate to the demands.

### "TOBY'S BOW" WILL PLEASE

WASHINGTON, D. C., Jan. 27.—Although John Taintor Foote, author of "Toby's Bow," did not leap into prominence as a great dramatist last night, when his piece was presented here at the Garrick, he has produced a sweet, old-fashioned romantic comedy, novel in plot, that will please audiences. The presentation was capably handled by a cast headed by Norman Trevor and which includes George Marion, Alberta Durton, John Stokes and Tom Amato.

Foote opens his play with a smash. A strip poker game is in full progress in a New York apartment. Blake, a novelist, has written a best seller and it has gone over big. He succumbs to wine, women and song, and becomes worthless. His publishers force him to leave New York and he winds up in Virginia. Under an assumed name, he helps a Southern girl write a book, which brings the publisher post haste to the town to discover Blake's identity. The romance comes to a climax at this point and Blake receives knighthood from the servile bow of Uncle Toby, the old family servant, played finely by George Marion.

Norman Trevor imparts sincerity to the role of the dissolute and later reformed writer, Blake. In fact, all the parts are well taken and "Toby's Bow," while not at all a sensation, should pass as theatrical merchandise of standard value.

The piece was tried out about a year ago by Smith and Golden, but was later transferred to John D. Williams, who produced it here.

### AFTER CHARLOTTE GREENWOOD

A. H. Woods is negotiating with Charlotte Greenwood to go out next season in the Florence Moore part in "Parlor, Bedroom and Bath." He has a new piece for Miss Moore.

### "GOOD MORNING, JUDGE," FLAT

WASHINGTON, D. C., Jan. 27.—The Shuberts must translate the humor of "Good Morning, Judge," from the English of the Strand to the English of Broadway if they would score a success with their American adaptation of "The Boy," which had its premiere here last night.

The dialogue, funny as it may be to London audiences, falls flat on American ears. It is altogether likely that the play can be made a success if the book is rewritten to provide an American setting and American dialogue. There is all sorts of room for developments of this sort and last night's performance probably made clear this necessity.

The music is tuneful and approaches "Jazz" in quality. It was done by Lionel Monckton and Howard Talbot. The best songs are "I'm So Young and You're So Beautiful," "Dinkley, Doodle Dickey," and "Love Came When I First Saw You." The incidental music also is acceptable.

George Hassell, who shares the male comedy work with Charles King, struggles vainly with English dialogue and witticisms which no comedian could make clear to an American audience. It is not until Hassell reaches pure scene-and-situation comedy that he begins to score at all.

Mollie King, billed as "a Flapper," has been tossed bodily into the piece. She wears a daring gown or two and sings two or three songs with good effect, but she has no part that is vital to the action. Toward the close, the piece was going over so poorly that it was necessary to send in Miss King to do impersonations.

Charles King, her brother, just out of the military service, has a juvenile comedy role that would be splendid if the dialogue were in Broadway English. King clings closely to his instinctive sense of what the public wants, though it is not altogether what the plot calls for.

"Good Morning, Judge," concerns the dilemma of a woman who married a magistrate by reducing her age five years. Her son, by a former marriage, is said to be fourteen, though he betrays tendencies of nineteen. She goes to warn his godfather not to divulge the secret and she is arrested with the godfather in a cabaret palace where her son and husband have been staging a "toot."

The son and his magistrate step-father escape and the magistrate has to sentence his own wife and her friends to jail.

Among those in the cast are Robert Vivian, Betty Pierce, Grace Daniels, Harold Crane, Shep Camp, Margaret Dale and others.

### RATS REPORT NOT READY

Referee Louis Schuldenfrei has not yet finished the report which he is to make to the Supreme Court regarding the recent inquiry which he made into the affairs of the White Rats upon the application of Goldie Pemberton. He stated, last week, that he was awaiting the filing of a brief by Joseph J. Myers, attorney for the White Rats, after which his report could be finished within a couple of weeks.

### "A NIGHT OFF" MUSICALIZED

"A Night Off," the old Augustin Daly farce, in which were such well known stars as John Drew, Otis Skinner, Ada Rehan and May Irwin has been set to music by Henry Frey and in its new form will be sent out early next month. The cast will consist of Harry Bulger, Caroline White, Elizabeth Murray, Percy Pollock, Carrie Reynolds, Helen Seymour, Jay Gould and George Howard.

### PREPARING TO BE A STAR

Mary Jepp Williams, who is now playing an important role with Chauncey Olcott in "The Voice of McConnell," has cut her name down to Mary Jepp in preparation for the time when it will appear in electric lights on Broadway.

### HAD \$16,000 WEEK

DETROIT, Mich., Jan. 24.—The "Parlor, Bedroom and Bath" company, headed by Florence Moore, did a clean-up business in this city last week getting a total for the week of \$16,000.

# COMMITTEE PROBING MOVIE EXPOSITION MAKES REPORT

Rumor States That Investigators Decided Show Was Held Without Authority of the National Association of the Motion Picture Industry

The report of the committee appointed by the National Association of the Motion Picture Industry to investigate the manner in which the Movie Exposition held in Madison Square Garden last October was conducted, was submitted to the executive committee of the organization this week.

William L. Sherrill, chairman of the investigating committee, stated that he was not at liberty to reveal the nature of the report, and Walter W. Irwin, who heads the executive committee, to whom the report was submitted, likewise refused to divulge its contents, basing his refusal on the grounds that the findings were of a confidential character.

From other sources it was learned, however, that the report contends that the ex-

position was held without authority from either the Association or the Exposition Company. The report also, it is understood, upholds the principal charge made by certain members of the organization, which in effect was that Madison Square Garden was leased without official authority by an employee of the association.

The exposition was a flitter of the first water, and there are still debts to the amount of sixteen or eighteen thousand that will have to be settled by someone before long. Just how this phase of the situation has been handled by the investigating committee could not be ascertained.

An announcement is expected shortly from the National Association, which, it is understood, will clear the atmosphere considerably.

## LOUIS MANN HAS AN ARGUMENT

Louis Mann got into a hot argument at the Hudson Theatre one night last week, which reached an unexpected climax when a man in the audience rose and declared that there was no occasion for Mann having insulted another member of the audience who had taken issue with him during a discussion of the proposed twenty per cent tax on theatre tickets.

After the first act of "Friendly Enemies," Mann and Sam Bernard, or Bernard and Mann, as they are intermittently billed, came forward to the footlights to discuss the proposed Congressional enactment, and Mann asked the audience point blank: "Do you want the 20 per cent tax?"

Most of those who replied said no. An elderly gentleman sitting in the orchestra replied "Yes." Mann paused for a moment, located the man who had answered in the affirmative and pointing his finger at him, is reported to have said wittily:

"Well, sir, you are entirely wrong, and anybody is wrong and stupid who thinks, as you do, that a 20 per cent tax theatre ticket is just or necessary at this time."

Then the talk, back and forth, is reported to have grown intense. Mann finally left the stage, followed by Bernard. The latter had attempted to say something several times, but each time, it was reported, Mann interrupted him and even pushed him aside.

## CALL OFF BENEFIT SHOWS

The series of benefit performances planned by the Stage Women's War Relief with the recruiting propaganda play, "When a Feller Needs a Friend," have been called off.

The play was presented for the first and only time December 1 of last year at the New Amsterdam Theatre and played to \$3,140. However, after all expenses were deducted, there remained \$2,466.99, which will be divided by the Stage Women's War Relief as follows: One-fourth to each of the following: Italian, British and French war activities, and one-fourth between the Polish and Serbian war activities.

## GET MONEY IN VIRGINIA

WHEELING, West Va., Jan. 26.—The West Virginia Circuit, of which T. E. Johnson is manager, is doing excellent business, with this city leading. In three days, "Oh Lady, Lady" did \$5,000, while Fields Minstrels got \$4,185 in three nights and a matinee. "Seven Days Leave" got \$3,033 in three nights, while "Riviera Girl" did \$3,489 in two nights. American Circuit burlesque shows are also playing to big increase over what they did last year.

## HILL TO DO "TWINS"

"Twins" is the title of a new musical play that Gus Hill will produce. Frank Kennedy wrote the book and lyrics, and Edward Hutchinson the music.

## START HEBREW ACTORS' FUND

A permanent fund was established last week to look after needy Hebrew actors and actresses throughout the world. The organization is to be known as The Hebrew Actors' Fund, under which name it was granted a certificate of incorporation by Supreme Court Justice Edward R. Finch.

The fund now has in its treasury approximately \$18,000, which was realized at a special benefit performance given at the National Theatre December 4. The box office receipts were \$6,500, but \$11,500 was collected from voluntary contributors outside of the theatrical profession.

In addition to the cash now held by the fund, the late Mme. Kenny Lipzin, who died last September, leaving an estate valued at \$25,000, willed all the rights she owned in various successful Yiddish productions to the fund organization, the preliminary steps toward which had been taken at the time of her death. Several thousand dollars a year in royalties accrue from the productions owned by Mme. Lipzin, all of which will now revert to the fund.

Temporary offices have been established in the Hebrew Actors' Club, 102 Second Avenue, and a series of benefits throughout the country to raise additional money for the fund are planned for the near future. The officers elected for the first year are: Joseph Barondess, president; Boris Thomashevsky, 1st vice-president; Max Schwartz, 2nd vice-president; Zigmund Weintraub, treasurer; Julius Nathanson, financial secretary; Morris Siminhoff, recording secretary, and Kalman Juvelier, trustee.

## MME. CRONIN ENLARGES ACT

Mme. Cronin, who is booked to open April 11 at the Folies Bergere, in Paris, with her musical and electrical act, has added Bertha Selsky, a dancer, who was formerly with Adolf Bolm and the Russian Ballet, and the "Full o' Pep Jazz Band" to the cast. The personnel of the jazz band is as follows: Martin J. Miller, Joe Woodward, Billy Gates, Harry Freiser and Lee Pryor.

The act has been laying off and rehearsing during the last week, but is scheduled to open again some time this week, playing around New York until it sails for Paris.

## BATES SHOW HELD OVER

POUGHKEEPSIE, Jan. 26.—The Bates Brothers Musical Comedy Company, which originally was to play here for one week, did capacity business every night and was held over for two weeks, bringing the entire run up to three weeks.

## RESERVES TO HAVE A DINNER

The Theatrical Regiment of Police Reserve will hold a dinner at Keen's Chop House, New York, on Saturday, Feb. 1, at 11 p. m.

## "DISLOCATED HONEYMOON" OPENS

ATLANTIC CITY, N. J., Jan. 24.—Though not always above artificially and, in some respects staginess, "The Dislocated Honeymoon," though injudiciously named, last night satisfied a representative Apollo audience. Klaw and Erlanger, in conjunction with Edgar MacGregor, were the producers, and C. W. Bell the author. The play is well staged and very well acted, an item of no mean consideration in the presentation of this class of comedy.

The story threatened slenderness, but, in the second act, quite suddenly developed a dramatic vein which later all but dominated the piece. In the third and fourth acts, the curtain climaxes were of a vigor and swiftness one scarcely expects to find in comedy.

Several of the characters were very admirably and humorously drawn. Phoebe Foster's portrait of the ex-musical star was capitally done, and was particularly pleasing in that she forbore the usual flamboyant method of delineating a stage person. Her suppressed hurt, excitement and anger were excellent.

Amelia Bingham, as the plutocratic mother, gave a perfect and delicious picture of the social snob wrangling with a heart that was not all curdled.

Marie Chambers, as Anne Westford, the riotous and ubiquitous wife of Alfie Westford, was splendid. In fact, all the parts were very well played.

## CORT SUES ACTOR

John Cort is suing William E. Meehan, at present appearing in "The Big Chance," for \$500 for alleged breach of contract.

According to the complaint filed by Cort's attorney, Paul N. Turner, Meehan signed an agreement to appear in Cort's musical production, "Listen Lester," at \$250 a week. Meehan broke his contract, the complaint alleges, by leaving the cast of "Listen Lester" without giving Cort the customary two weeks' notice. Johnny Dooley was engaged by Cort to play the part Meehan refused to play. Cort adds that he was forced to pay Dooley more money than was called for by Meehan's contract.

The action was brought by Cort under the paragraph in the Actors' Equity contract which provides that the manager may recover a penalty of two weeks' wages from any actor who fails to give the customary two weeks' notice before leaving. House, Grossman and Vorhaus are representing the defendant.

## LOOK FOR EARLY PARK OPENING

Park managers throughout the country look for an early opening of their enterprises because the public seems to have set its mind on celebrating the return of soldiers during the month of May. If that month is chosen, and there is little doubt that it will be, the summer park is the logical place, from the park managers' point of view, to welcome the boys, because it furnishes open air amusements, which will be more to the liking of the soldier, because of his environment for nearly two years.

## REFUSE TO DROP CASE

WHEELING, West Va., Jan. 26.—Theatrical managers have refused to drop their appeal from the decision of the lower court which fined them \$20 and costs for violation of the influenza closing order until a complete reversal of the decision of the lower court be made by the city. J. Bernard Handlan, counsel for the defense, has declared that dropping the case would not reverse the decision previously made against the theatre managers and that they would fight until fully satisfied.

## NEW VAUDEVILLE CLUB FORMING

A new social club to be made up of vaudeville actors exclusively is in process of formation. The membership is to be restricted both as to number and quality, none but recognized artists who have or are now playing on the big time being admitted.

Prominent members of the Friars, Lambs' and other clubs have been approached and their names requested. The club is to be purely a social one, with all theatrical business matters barred. A dinner will be announced within the next week.

## TINNEY STAYS IN FRIARS

Frank Tinney recently resigned from the Friars Club. But the Board of Directors, it was learned last week, urged him to remain. So he withdrew his resignation and paid his dues for the ensuing year. And thereby hangs a tale. Tinney and Jack Mason are the principals involved—both members of this club.

Mason helped to stage the "Atta Boy" show, which closed at the Lexington Theatre January 18, and which was put on by the soldiers at the Aberdeen (Md.) Proving Grounds. The proceeds from the show were intended for the fund being raised to build an auditorium at the Proving Grounds.

While the show was in rehearsal, it was stated, some of the officers at the Proving Grounds became dissatisfied with the lavish way in which money was being spent. So Tinney, who was stationed at Camp Meigs near by, was sent to Washington to investigate. He found the show heavily in debt through extravagance, an instance of which was the purchase of a number of full dress suits for the company at \$65 apiece, when they might have been rented for much less. As a result he recommended the dismissal of Mason. Words then passed between Tinney and Mason that ended their friendship.

Tinney is reported to have told some friends later that he would resign from any of his clubs that also harbored Mason as a member. When he arrived in New York with the show whose cast he headed, he made good his reported threat by resigning from the Friars. The resignation, however, was acted upon adversely by the Board of Directors of the club.

## "ATTA BOY" HAS BIG SALARY LIST

The "Atta Boy" show which is being produced by the Home Again Theatrical Corporation, Frank Tinney, president, and which Tinney will head until such time as it is thought the show can make money without him, has a salary list totaling \$3,305 a week. This is divided as follows: Staff, \$970; nine principals, \$835, and fifty members of the cast at \$30 each brings that end alone to \$1,500 weekly.

Jack Pierre, the manager of the show, is said to be getting the largest salary, which is \$150. Arthur Gutman, musical director, is to receive \$125 a week. The following principals are to receive from \$50 to \$100 each: Joe Towle, James Duffy, Marty Maley, Dave Fox, Fred Sweeney, John Haw, Ralph Falkner, William Hayne and Chick Hunter.

Ballard McDonald and Nat Osborne, who are respectively responsible for the lyrics and music of the new show, will divide three per cent of the gross weekly receipts in royalties for their end. Tinney is to receive just his expenses while traveling with the show, which opens this Friday night in Altoona, Pa.

The following is the route of the play arranged thus far over N. and E. time: February 1, Johnstown, Pa.; February 3, Pittsburgh; February 10, Ithaca; 11th, Auburn; 12th, Utica; 13, 14, 15, Syracuse; Week of the 17th, Rochester; week of the 24th, Buffalo; March 3, Cleveland; March 10, Detroit; March 17, Indianapolis; 24th, Louisville, and March 31, at the Olympic, Chicago, for an indefinite run.

## HAD TO DIE TO WIN

PITTSBURGH, Pa., Jan. 25.—"Tattooed" Jack, formerly and for years a circus sideshow attraction and local steeplejack, made a bet with Police Sergeant Hutchinson, of the Northside jail, that he would be found dead some night, with his clothes on, in the police station. Two nights ago the body of an aged man was discovered in one of the cells in the station. Sergeant Hutchinson was called and identified the body as that of "Tattooed" Jack. The body was fully dressed and Jack had won his bet.

## SAM BLAIR HAS NEW PIECE

Rehearsals were begun last week of "The Girl in Stateroom B," a farce with music which Sam Blair is to produce. Billy K. Wells wrote the book and lyrics and Hal Dyson composed the music. The piece is scheduled for opening within the next three weeks.

# BENEFIT RAISES \$15,000 FOR ACTORS' FUND TREASURY

**Others to Be Held in Big Cities Nearby Are Expected to Boost Amount to \$150,000. Daniel Frohman Directing All**

The thirty-eighth annual performance in aid of the Actors' Fund of America was given last Friday afternoon at the Century Theatre and added about \$15,000 to the fund's treasury, a good portion of which sum was derived from the program advertising and sale.

The fund benefit always attracts attention because of the high standard of the bill presented, which each year includes the names of many of the most prominent members of the profession. And this year's show was no exception.

One of the features of the bill was furnished by eleven of our prominent composers, each of whom played one of his own compositions. The group included Reginald De Koven, Victor Herbert, Jerome Kern, Rudolph Friml, Gustave Kerker, A. Baldwin Sloane, Louis A. Hirsch, Harry Carroll, Raymond Hubbell, Lieut. B. C. Hilliam, and Silvio Hein.

The "Floradora" double sextette was presented by a "bunch" of stars, including Julia Sanderson, Hazel Dawn, Peggy Wood, Gertrude Vanderbilt, Violet Heming, H. B. Warner, Hazzard Short, Joseph Cawthorn, Donald Brian, and Emmet Corrigan. Jeanne Eagles was prevented from appearing owing to illness, and she and her partner, Bruce McRae, therefore were not in this number, which was in consequence reduced to a double quintette. This number was conducted by Leslie Stuart, the composer, and was so well liked that the audience could not get enough of it.

"Her Debut in Dubuque," a dramatic "travestie," written especially for the Actors' Fund by Cyrus Wood and produced under the stage direction of Wm. J. O'Neil, was a genuine laugh maker. It tells of the difficulties experienced by a female star

in presenting a show in her home town when the manager of the show is in love with her and is constantly nagging her with proposals of marriage. Phoebe Hunt played the heroine of the piece; Edward Garvie was the manager, and the other roles were portrayed by Harold Vosburgh, H. Cline, Frank Monroe and William Hilligan.

"The Mousetrap," a comedy written by Wm. Dean Howells more than a quarter of a century ago, was played by Cyril Keightley, Estelle Winwood, Catherine Galloway, Vera Mellish, Doris Wooldridge and Jessie Glendenning, with William Seymour as stage director.

Lieutenant Gitz Rice and his brother, Bob, sang a number of Rice's songs, which he sang for the boys in the trenches.

Sam Bernard and Nora Bayes presented a burlesque version of "Romeo and Juliet." Clifton Webb and Ada Mae Weeks sang a selection from "Listen Lester." John Hyams and Leila McIntyre, Houdini, Booth and Leander, and Doyle and Dixon completed the list of entertainers.

The performance was under the general direction of Daniel Frohman, president of the Actors' Fund, who announces it is the first of ten to be given this season for the fund.

The other performances will be given as follows: February 7 at the Forrest Theatre, Philadelphia; February 21 at the National Theatre, Washington; March 4 at the Nixon Theatre, Pittsburgh; March 7 at the Grand Opera House, Cincinnati; March 11 at the Euclid Avenue Opera House, Cleveland; March 14 at the Detroit Opera House, Detroit; March 28 at the Auditorium, Chicago; April 4 at the American, St. Louis; April 25 at the Colonial, Boston.

## SAYS CATLETT WOULDN'T ACT

The inability of the Stage Women's War Relief to secure the consent of Walter Catlett to appear in a Sunday night performance of "Miss Simplicity," that was to have been given under the auspices of the theatrical women's organization at one of the Shubert houses, presumably the Forty-fourth Street Theatre, resulted in the proposed performance being called off, it was disclosed last week.

Catlett, according to Miss Grace George, refused not once but twice when asked by Carolyn Thompson, of the "Miss Simplicity" company to give his services for the Sunday night show, which the Stage Women's War Relief planned to present for the entertainment of sailors and soldiers. Incidentally, every other member of the cast, from featured players down to the chorus, were willing to give their services gratis. Both the stage hands' and musicians' unions likewise gave their consent.

## BLOSSOM TO DO "THEY'RE OFF"

Henry Blossom has been engaged to write the book and lyrics for "They're Off," the musicalized version of the play "Checkers," the rights of which were recently acquired by Sam Shannon from Mrs. Mazie La Shell Hunt, widow of the late Kirke La Shell. Arthur Lamb had been engaged to write the book and lyrics, but his task has now been turned over to Blossom. John T. Hall is writing the music.

## REWRITE "TILLIE'S NIGHTMARE"

"Tillie's Nightmare," the piece in which Marie Dressler appeared some years ago, has been entirely rewritten by Edgar Smith and A. Baldwin Sloane, the authors of the original play, and will be used by Miss Dressler as the vehicle for her reappearance on the legitimate stage from which she has been absent for the last three years.

## DEVEULLE KNOWN IN NEW YORK

Reginald Deveulle, or Reggie Devoe, who was held last week by a coroner's jury in London, Eng., in connection with the death of Billie Carlton, an American actress, was well known in New York as a dancer and fashion designer. He designed "daring" gowns which were worn by such stage celebrities as Valeska Suratt, Kitty Gordon and Joan Sawyer.

It is claimed, also, that he first won notice in this city as a dancer in "The Queen of the Moulin Rouge," a musical show produced at the Circle Theatre about twelve years ago.

Billie Carlton was found dead in her room in a London hotel, and a post mortem examination proved that death was due to an overdose of cocaine, which, it is alleged, she had received from Deveulle. Under the Defense of the Realm Act it is illegal to supply that drug in England. Deveulle was held under the charge of manslaughter.

## WANT COMMUNITY THEATRE

There is a movement on foot among leading citizens in the Bronx to organize a Community Theatre which promises to bear fruit. Among those who have expressed themselves as favorable towards the movement are: Judge George M. Scholz, Dr. and Mrs. Joseph Taylor, Dr. J. C. Smiley, Mr. and Mrs. Charles Cyrus Marshall, Dr. and Mrs. Rambeau, Dr. and Mrs. William Murrill, Dr. and Mrs. G. V. Edwards. A meeting was held last Monday evening at the Melrose Library at which Chaplain Usher was the principal speaker. Other meetings will be held to win public interest.

## PREPARING NEW PIECE

James W. Greely and M. T. Middleton will start rehearsal shortly of "Naughty, Naughty," which will open Feb. 21.

## A. E. A. WINS IMPORTANT CASE

The Actors' Equity Association, acting for Edward Castano and Francis Hoyt, won a verdict against James Vincent, the picture producer, last week in the Municipal Court, that apparently establishes a precedent as to what constitutes a day's work in a picture studio.

Castano and Edwards, it seems, worked for Vincent from 9 o'clock in the morning one particular day of the engagement until 11 o'clock the same night. They put in a claim for a full day's pay for all work performed after 6 o'clock. Vincent refused to meet their demands, and, accordingly, the pair appealed to the legal department of the A. E. A. The organization introduced expert testimony by Florence Reed during the trial, she testifying that, in her opinion, a day's work should be from 9 a. m. until 6 p. m. The court sustained this viewpoint and awarded the actors judgment for a full day's pay for the work they performed from 6 p. m. to 11 p. m.

## WOODS IS DISSATISFIED

A. H. Woods, it was learned last week, is dissatisfied with the amount of profits he received from the picturization of his play, "The Guilty Man," the rights for which were acquired by Thomas H. Ince, motion picture producer and director.

Woods entered into an agreement with Ince recently whereby the latter was to have the motion picture rights to all of Woods' productions during the next three years. "The Guilty Man" was the first picture produced by Ince under the agreement. The profits from this picture did not come up to Woods' expectations and he is reported to be looking for a way in which to have the contract he made with Ince revoked.

## ALBANY BILL POSTERS STRIKE

ALBANY, N. Y.—The bill posters of the Fitch Advertising Company of this city and those of the Troy Poster Advertising Company of Troy, have gone out on strike. They demand more money and shorter hours.

The companies have, so far, been unable to cope with the situation, as there is a shortage of bill posters in both cities, and have been compelled to shut down on the poster advertising of the leading shows in town. A few meetings have been held between the representatives of the men and those of the companies, but no agreement has been reached and a deadlock exists.

## PUT BARS UP AGAINST SOLDIERS

What will probably develop into a general move by all theatrical managers to admit free only wounded soldiers and those who have seen service over there, with the wounded men getting the preference, was taken by the Shuberts last week. No passes will be issued, hereafter, to any of the Shuberts' theatres in New York and other cities except to the press and returned soldiers. Officials in charge of various hospitals will be notified each day as to how many men can be accommodated that night.

## GET OLD OL'COTT PLAY

"Once Upon a Time," Rachel Crothers' comedy, which was formerly used as a vehicle for Chauncey Olcott, has been acquired by Sidney and Nicolai, who are presenting the play with Al H. Wilson featured. It opened in Easton, Pa., last Saturday night with the following players in the cast: Jean Campbell, Mark Sullivan, Harry English, Mary Foy, Barbara Cooper, Honey Beatrice Kay.

## ORR & WEIMERS HAVE NEW ACT

Charles Orr and Angie Weimers have a new act called "A Courtship is Song" which they have been breaking in out of town and which will come into New York on Monday, February 3, at the 23rd Street Theatre for showing. George O'Brien of the Weber office is handling it.

## FORM ELLEN TERRY CORPORATION

BUFFALO, Jan. 25.—The Ellen Terry Theatre Corporation was formed here last week with a capital of \$5,000. The incorporators were J. A. Schuchert, H. E. Wilkinson, and W. W. Bradley of this city.

## OPENING DATES AHEAD

"Miss Nelly of N'Orleans"—Henry Miller's, Feb. 3.  
"Good Morning Judge"—Shubert, Feb. 3.  
"The Velvet Lady"—New Amsterdam, Feb. 3.  
"Just Around the Corner"—Longacre, Feb. 4.  
"Hobohemia"—Greenwich Village, Feb. 8.

## OUT OF TOWN

"Monte Christo"—New Haven, Conn., Feb. 3.  
"Tumble Inn"—Philadelphia, Feb. 17.

## SHOWS CLOSING

"The Betrothal"—Shubert, Feb. 1.  
"The Girl Behind the Gun"—New Amsterdam, Feb. 1.  
"Tillie"—Henry Miller's, Feb. 1.

## "EVERY MAN'S CASTLE" A HIT

TORONTO, CAN., Jan. 27.—"Every Man's Castle," with an all star cast, opened tonight at the Royal Alexander to a capacity audience. It is a powerful three-act drama and brought forth many curtain calls, for while the motive cannot be said to be one of general appeal it is nevertheless gripping and moving, and the moral of the piece is of such high professional import that every medical man will desire to see it.

Briefly, the story is about Ruth Brant (Adrienne Morrison), who desires to evade the duty of motherhood and has been sent to Dr. Calvert (Wilton Lackaye) by Dollie Bennett (Katherine Kaelred), who proves to be Dr. Calvert's divorced wife.

The action takes place in the Brant sitting room in the course of one evening. Mrs. Brant has just come in and is distraught after the interview with the doctor. He has promised to get a letter signed by her husband asking the doctor to commit the crime.

The doctor follows her to her home and she is in terror of being discovered with him. He explains to her that hitherto he has maintained the highest standard of medical ethics, but that now he has committed a crime and is liable to prosecution.

Dr. Calvert finds that Mrs. Brant had lied in saying that she had her husband's consent. He wants her to tell him and gives her the letter to sign.

Brant comes in later in full love and happiness over the little "mother to be." He has brought some toys home and there is much pleasant fun. In the midst of this the telephone bell rings and Brant (Robert Edeson) answering it finds Dr. Calvert, an old college chum, is on the line. He invites him up and the intensity of the situation grows and after the doctor leaves, Brant finds the letter he is expected to sign and the revulsion creates a powerful situation.

"Every Man's Castle" is one of the finest of modern problem plays yet produced, and in the hands of such players as Robert Edeson, Wilton Lackaye, Adrienne Morrison and Katherine Kaelred the modern stage is fully exemplified.

## "FLAMING SOUL" WINS SUCCESS

PROVIDENCE, R. I., Jan. 27.—"The Flaming Soul," by Owen Davis and Charles Guernon, was presented before a packed audience in the Providence Opera House to-night. The audience was enthusiastic.

The play tells the old story of a mated marriage, though in this instance the authors have used a novel treatment. The characters and locals stand for human nature all over the world and the power of God in opposition to the defiant strength of man is impressed as the theme.

What happens to the characters is because of their own failings. Jan, the strong man, in his self reliance is an atheist. He practically abducts his wife and brings her to his home in a fishing village. His wife finds in his brother a man really suited to her nature and marries him when Jan is supposed to have lost his life in saving his brother from a wreck.

After a year Jan returns and there is an Enoch Arden situation, in which he acknowledges the power of God and his own weakness, and there the play ends.

The cast includes Blanche Fiderici, Clara Joel, Saxon Kling, T. J. McGrane, House Peters, Jane Cooper, Grace Knell, Arthur Allen, John Turner, and Chauncey W. Keim. William A. Brady is the producer.



# VAUDEVILLE

## PALACE

Bradna and Derrick, in a well put on equestrian act, opened the show and failed to score well due more to the length of the act than the fault of the work of the principals.

Felix Bernard and Jack Duffy, one a singer, and the other a pianist, rendered a number of published songs, the melodies of which suffered considerably due to the singer being continually off key, while his poor enunciation worked almost equal havoc with the lyrics. A "Shimmie" song rendered at the close of the act and an accompanying dance done by both, however, lifted their performance from the commonplace into the hit class and big applause was theirs at the finish.

Frances Kennedy, with some exclusive songs from the pen of William B. Friedlander and a monologue of her own writing, scored a hit in the third position. Opening with a "Smile" number, she next rendered a comedy number entitled "It's Born Right in 'Em," and followed it with her imitations of a society woman at a poker party. This bit was done by Miss Kennedy while in the East last season, but so many new lines and clever comedy quips have been added that it appears like a bit of new material and was responsible for much laughter.

The Greater Morgan Dancers, the most pretentious offering of all the familiar Morgan dancing acts closed the first part. It will be further reviewed under New Acts.

Trixie Friganza opened after intermission and easily captured the comedy honors of the bill. Miss Friganza calls her act "At a Block Party," and, with this as a background, introduces a number of clever and funny bits offered in imitation of the people who attended the affair. A special song with a bright lyric telling of the passing of the war song hits served as an introduction for the choruses of a dozen or more songs popular during the great conflict. It received considerable applause, but a war recitation dealing with a returned soldier's love for his dog, which had saved him during a gas attack, acted in the nature of an anti-climax. Some clever comedy patter and another song with a dancing bit, however, lifted the act up again and Miss Friganza left with a full sized hit to her credit.

Nance O'Neil, assisted by Alfred Hickman and Dodson Mitchell, bills her sketch a comedy drama and calls it "The Common Standard." It will be further reviewed under New Acts.

Belle Baker, with some special songs and two or three of the published variety, scored a hit of great proportions and could have remained on almost indefinitely which was due more to her colorful voice and pleasing personality than choice of material. Her opening number, the "Baker" song, has been identified with Miss Baker for many months and could easily be replaced with a more singable song. The next song, an "Abie" number, means little, and was followed by a "Frenchy" song, a number of the war variety, the lyric of which is fairly good. But the melody is strongly reminiscent of Tosti's "Good-by." While no composer could go to a better song for inspiration, it is just a little too well known to hook up with a popular melody. An Italian special number called "I Gotta De Proof" received a lot of applause and some laughter due to lyric which, while clever, in one or two spots verges on the suggestive. For her finishing number, Miss Baker offered a song telling of her hits of days gone by and, with this as a framework, introduced a number of well known hits of the past decade.

Frisco, with Loretta McDermott and the Jazz Band, closed the bill. The spot was a hard one for the Jazz dancer, but he worked hard and held the big audience in well until the finish.

W. V.

## VAUDEVILLE REVIEWS

(Continued on pages 9 and 28)

## RIVERSIDE

Bert and Lottie Walton, with some songs, dances and a bit of acrobatics thrown in, opened the show and started the evening's entertainment in excellent shape.

Bill Bailey and Lynn Cowan scored a decided hit with some new songs and well rendered instrumental selections. Cowan plays the piano well and Bailey is a great vaudeville banjoist. Cowan introduced a new prohibition song called "When I'm Dry" that went over with a bang and his own composition, "Kisses," at the act's end, was responsible for a big encore.

"Out in California," a well-put together comedy vehicle gave Stephens and Hollister an opportunity to put over some good comedy and also gave Miss Stephens a chance to display her versatility as an imitator of some well-known stage stars, singing old-time song hits. Miss Stephens' imitation of Fay Templeton, Bonnie Thornton and others was excellent, but, if she would choose some other artists with whom Riverside audiences are more familiar, she would doubtless do better from an applause standpoint. Particularly is this true of the Fay Templeton imitation of the songs she sang in the old Weber and Field days. Those were sung nearly two decades ago; almost too long for the average vaudeville patron to remember.

Jimmie Hussey, held over for the second week, is doing his old act, "The Fox Hunters." While it gives Hussey and his assistant, Wormsley, a few good opportunities, it does not compare with the army piece of last week, and Hussey would do well to be on the lookout for new material. Hussey is an excellent comedian, but cannot hope to keep up to his present high standard without securing the best material available. Wormsley is singing a new "Salvation" song and Hussey also introduced a new comedy number.

Eddie Leonard closed the first part of the show and scored his usual big applause hit. Leonard has friends galore in the neighborhood of the Riverside and they were all on hand to greet him on Monday night. After he had finished his act the familiar calls from the audience for "Roly Poly Eyes," "Ida," and all the old Leonard song hits were heard and only after he had sung them all and made a speech besides was the black face comedian allowed to leave.

Leonard's act with the big singing collection of minstrel men seems to hit vaudeville audiences in just the right spot.

Ruth St. Denis, assisted by Doris Humphrey, Betty Horst and Edna Malone opened after intermission and presented a series of Oriental, Medieval and Symbolic dances. The numbers were finely executed, excellently staged with appropriate settings and artistic costumes. Miss St. Denis dances with all her old-time grace.

Adele Rowland is offering the same song routine heard at the Palace and Colonial last week and with it did well. Miss Rowland still preserves the war atmosphere in the act, rendering several numbers based on the great conflict, and in spite of the fact that audiences are fast tiring of everything pertaining to the great conflict, did excellently with them. One in particular, "The Tale the Church Bells Told," has a striking lyric set to a melodious tune. Had the number been written early in the war it surely would have scored tremendously. A "Kissing" number sung as an encore was excellently received and brought Miss Rowland back to do one of the numbers from her former production, "Soldier Boy."

The Avon Comedy Four came down from the Alhambra to close the show and although their billing announced the "Hungarian Rhapsody" act they did the old school room piece.

W. V.

## COLONIAL

Plenty of comedy given the patrons who, in turn, showed their appreciation by being generous with their applause. A capacity house greeted the bill. Every number on the programme got over.

The pictures opened and were followed by The Upside Down Millettes, who displayed many thrills while performing feats that won applause. Both men work in unison and the upside down work which they did with a circus last season proved a good opening number.

Masters and Kraft displayed an excellent routine of dancing, covering many periods. The legmania of the pair won a big hand. The Egyptian dance employed at the finish sent them off as a hit.

Jean Adair and her company offered "Maggie Taylor—Waitress," a playlet that contains splendid acting and situations. Pathos and comedy are well blended and the portrayal of the waitress by Miss Adair is a finely drawn piece of work. The company gave good support and the act received six curtains at the finish.

Dickinson and Deagon interested all with one of the best comedy singing and talking acts in present day vaudeville. Dickinson, a good looking chap with an easy manner and plenty of personality, has in Miss Deagon a comedienne of the "kid" type, who will probably be taken out of vaudeville by some musical comedy producer before many moons. She has a happy idea of comedy, augmented by a lisp that is cute. The audience recalled them twice before it would permit them to depart.

Leon Errol did not get his usual number of laughs, due to the fact that a new "straight" man was not up in his lines and did not "feed" the inebriated comedian very well. The new comer may work into the part, but he is far from the performer that originally supported Errol. However, the audience laughed in spots, especially when Errol sprawled about the stage.

Cook and Savo followed after intermission and rung up a hit of huge proportions. Savo, who formerly did a juggling act, does not depend on that art for laughs, as he is a comedian who delivers his wares like a veteran. Cook looked well in evening dress and proved a good foil for the antics of his partner. Savo, in grotesque make-up, danced and fell without interruption and displayed a smile that was good for a laugh whenever he uncovered it. He sang in good voice after doing a dance that would rob the most versatile performer of his breath. They surely went big and are also playing the Royal.

Phyllis Neilson-Terry received an ovation on her entrance and delivered a number of semi-classical songs that won sincere applause. The flute obligato was the best offered, as it showed off her top notes clear and true. A dramatic war recitation was offered that owing to its theme, did not belong in the act, as many wounded soldiers were present and did not applaud. Miss Terry is an excellent elocutionist, but, at times, her words are muffled and not clearly delivered.

Stan Stanley was another act to arouse laughs and surely had them screaming with a bright assortment of "gags" and "bits." Mabel Barry is replacing Mrs. Stanley and worked the kissing bit with intelligence. An unprogrammed "straight" man also added to the act. The offering is sure fire and was enjoyed.

Collins and Hart held them in while performing their burlesque acrobatics. A few new pieces of business brought forth hearty laughter and the spectators went home satisfied that the show was the best offered his season.

J. D.

## OPHEUM

Ben Beyer, assisted by a young lady billed as Augusta, sent the show off to a fast start. This was by no means an easy accomplishment at this house, for the Brooklynes make it a habit to stroll in during the middle of the first or second act. The offering was announced as "mirth, agility and music," and lived up to its billing in all but the music, which consisted of a trombone solo by Augusta, not any too well done and displaying poor judgment in the selection of the song.

Hallen and Fuller, in what was styled an allegorical satire on fame, held down the second spot. Hallen, as he states, is a real old-timer, having played in vaudeville as far back as 1874. Miss Fuller is also one of the veterans of the game. Their offering can hardly be called an allegorical satire, however. It is really a conglomeration of song, dance and dialogue, neatly arranged.

Dave Ferguson and Company is doing Bobby Matthews' old act. It is well put on, but the cast is hardly up to big time standards. The setting represents a section of Broadway at night, looking north from Forty-seventh street, with the Chalmers sign in the foreground. The light effects are exceptionally good and the scene represents Broadway in all but the fact that it is deserted, no people being seen. It may, however, be better that way, as stage settings are very often marred by poorly painted human figures. The act is supposed to picture the different characters met on the "gay white way," but is not very well acted.

A. Robbins and Parner, the latter a woman who did nothing but sit beside an organ, scored one of the big hits of the bill. Robbins is a corking comedian and drew laugh after laugh with his clever imitations of different musical instruments, slapstick comedy and general droll manner. An abnormally large pair of trousers served him as a warehouse for most of his paraphernalia.

Hale and Patterson, assisted by their jazz band, registered an unusual hit. Themselves a remarkable pair of dancers, they are assisted by a jazz band that has no superior in vaudeville and few, if any, peers elsewhere. The offering is well arranged, there being just enough music and dancing in it to make the audience want more. The Oriental Tornade, their finishing number, is one of the best dancing bits seen hereabouts in a long while, and the way in which the band plays the music for it makes one dance in his seat.

Mlle. Nitta-Jo, a French dramatic soprano, assumed the character of a Parisian Apache woman and sang a number of French character songs. She also includes in her repertoire several popular numbers which she renders in broken English. A great deal of improvement could be worked into the offering by omitting the latter, for not only does she do them poorly, but the selections are not up to date.

Norton and Nicholson presented their skit which is a sort of farce on married life, and kept the crowd in good spirits. Nicholson drew a laugh when he put on an oilcloth smoking jacket. The quarrel which they worked up was not overdrawn and another laugh fell to their share when the trench hat, to which they referred several times in the course of their dialogue, turned out to be a heavy affair made out of some sort of metal.

Jack Norworth came in for his usual big reception. Assisted by Fred Mead at the piano, he sang a number of new songs, most of which have not been published and won favor for his fine rendition of them. He is singing a comedy number, which is particularly meritorious.

Olympia Desvall and her remarkably well trained animals in the night-cap held the crowd in until the finish. The turn is not a particularly good closing act, but, at the Opheum, all acts close well, the patrons here making it a habit to come and go late.

I. S.

# VAUDEVILLE

## ROYAL

The Three Romanos held the initial spot with a classical dance offering. One of the girls started with a Spanish dance that was fairly well done. The rest of the dances were well presented and a song by one went over.

Marie and Ann Clark were supposed to change places with Francis Yates and Gus Reed, but due to the illness of the girls, Cook and Savo substituted, and did so well that they stopped the show. Cook started the act going with a song, with Savo doing the comedy and during his work he unintentionally took some real falls, but it went over for hearty laughs. A ballad, rendered by Cook, was sung in a good voice and neatly put over. Some patter between the two followed. Some of the material is old, but, as a whole the jokes are very good and were well put over. A few dances by Savo to the accompaniment of the ukelele played by Cook, drew the biggest laughs of the act and stopped the show.

Ida May Chadwick and "Dad" followed with their post office offering and received one of the big hands of the first half. With "Dad" as the postmaster in a "hick" town and Miss Chadwick, first taking the part of a show girl and later that of his daughter, they presented a neat song, dance and patter offering. They are capable performers and handle their material in a very acceptable manner.

Francis Yates and Gus Reed started fast and kept going to the end of their act. Yates, dressed as a woman, had everyone deceived until he removed his wig, and while Gus Reed's "jag" could be improved upon, it served its purpose. The singing was very good and the comedy material was presented nicely. Towards the end of their act they introduced a woman who merely walks across the stage and looks at them for a minute, and serves for about two jokes.

Asahi and company presented a novel magician act that went over for a hit. The company includes four men and a woman, all Japanese. Most of the tricks were very well done. The feature trick was done by Asahi. For this he raised fountains of water from all parts of the stage, even from the head of one of his assistants. This went over for a generous outburst of applause.

James Dutton and company opened the second half with their equestrian act and were well liked. Some of the feats performed on the horses were thrillers.

Frank J. Conroy and Harry Murphy scored the laughing hit of the bill with their sketch called "The New Physician." The act opens in one with both as black-face comedians. The sketch is worked around an insurance policy which one of them has bought and will pay him five dollars a week while he is sick. The other having attended medical school for two weeks "and will graduate next week at half-past two," volunteers to make him sick so he won't know it. The scene shifts to a doctor's office in three and the talk and physical examination which "the doctor" gives caused a riot of laughs. The doctor's tools, many of which came from a carpenter's kit, were a good factor in securing laughs.

Artie Mehlanger and George Meyers repeated their last week's success at this house by again stopping the show. They presented some new material, and Meyer's latest song which is a tribute to the one he wrote a few years ago. It went over for a big hit.

George White was given the worst position an act of his kind could get, and although not one left while his performance was going on, he was not allowed many bows because of the departing audience. Assisted by Tot Qualters, Ethel Delmar, Lois Leigh and Dorothy St. Clair, he presented his dance offering and scored his usual hit with each dance. His imitations were exceptionally well done.

G. J. H.

## VAUDEVILLE REVIEWS

(Continued from page 8 and on 28)

### ALHAMBRA

This is request week at the Alhambra and Monday matinee saw every seat and every bit of standing room occupied, with an advance sell out for the week. Every act was well received on Monday.

The Rinoldo Brothers opened the bill with their Roman posing and head and hand balancing. They are well-muscled fellows and do a number of excellent feats. During their act they received much applause and scored a well-deserved hit.

Harry Breen followed with his nut comedy talking and singing and kept his audience laughing. He closed with his extemporaneous rhyming which always wins favor and he went off to loud applause and took an encore.

Yvette and Saranoff, in number three, were also forced to take an encore. The man opened with a violin selection. He gave way to his partner, who also played the violin and danced the fox trot. The man, dressed as a rooster, and his partner as a chicken, do a barnyard number in which they sing and play violins. The woman then sings and they close playing violins.

Mrs. Gene Hughes and Company, three women and a man, were seen in a sketch entitled "When He Came Back." The skit is a bright, breezy comedy and the members of the little company do good work. Benton C. Ressler, the young man in the act, was recently discharged from the service.

James and Bonnie Thornton met with their old-time success. Bonnie started with a little talk on old time songs and then talked the first verse of Little "Annie Rooney," while the audience sang the chorus. She was so well liked that she was recalled and repeated the song. Thornton followed with one of his characteristically witty monologues, which kept his audience laughing from start to finish. He then sang a medley of his old songs and, at the finish, was joined by Bonnie. Thornton took one encore and could have taken several more.

The Avon Comedy Four, Dale, Goodwin, Smith and Dale, were seen in their comedy sketch, "A Hungarian Rhapsody," and walked away with their usual big success. This is one of the most popular acts that plays this house and the boys seem unable to wear out their welcome. They sang five numbers and took an encore.

Ruth Roye scored a pronounced hit. She sang three songs and was then forced to take two encores for which she rendered two of her old-time successes. Even then the audience wanted more, and she was recalled several times.

Mr. and Mrs. Jimmie Barry, in their new edition of "The Burglar," were another pair of hit-getters. As a rube stage door Johnny, Barry is just as funny as he is as the burglar, and, for his song, he won his usual amount of laughs.

Pat Rooney and Marion Bent presented their old standby "At the News Stand," and found such favor that they were forced to take four encores, for three of which Rooney danced and for the other he led the orchestra. They sang three songs, talked, joked and danced.

George N. Brown, assisted by Billy W. Weston, closed the bill in a walking act. As an extra attraction to this act, Pat Rooney and Jimmie Barry contested in a 1-5 of a mile walk before Brown and Weston contested and with their burlesque walk made the act a laughing hit.

The bill, which ran for nearly four hours, was one of the most popular ever seen at this house and nearly every act received a hand when its name was put up on the stage card.

E. W.

### AMERICAN

The Herbert Sisters opened the bill with a neat little dance offering. The three of them started with a song and dance and did their work fairly well. Their toe dancing was about the best part of the act, the rest being below par. They have pleasing personalities which help in no small way to put the act across.

Charles Gibbs entered with a combination of 'cello, music stand and other instruments. He started by pretending to play the 'cello and completely fooled the crowd, which thought he really played the instrument. The rest of his act included some whistling, imitations of the flute, Indian horn, Hawaiian steel guitar, violin and phonograph. All of the imitations were neatly rendered.

Herbert Brooks and Company followed with his old magician act. He is now working with two assistants who help him carry the apparatus around. He started with a few old card stunts and some new ones, keeping up an exceptionally good line of patter as he went along. The best part of it was that, in spite of the fact that the jesters in the audience tried to put something over on him he always beat them to it and seemed to be prepared for all emergencies. He finished with his famous chest disappearing stunt and was enthusiastically applauded.

McCormack and Irving, a man and a woman, rendered some singing, talking and dancing, neatly arranged. It is a good small time offering and, at the three-a-day houses, should go well. Some comedy by the male member of the team went especially well. The singing did not get across, as did the rest of it, because the lady member of the duo was in poor voice. The patter is fast and gives the act its speed.

"What Women Can Do" closed the first half of the bill with a novelty offering containing a variety of dancing, whistling, singing and shooting. One of the girls started with an announcement in rhyme, telling what was to follow. A neat toe dance was then done and it resulted in the girl receiving a big hand. The whistler then presented a medley of classic and popular songs that were fairly well done and but for the fact that her tone was inclined to be shrill and lacking in mellowness, would have scored much better than it did. A few imitations of birds were poorly done and only that of the canary was recognizable. Another of the girls, costumed as a conductorette, sang a song about what women have done during the war and what women can do. Some sharpshooting by another one of the girls sent them off to a good finish.

Mary Dorr, assisted by a pianist whose name was not posted, rendered a cycle of character songs, all of which were well done, except for the fact that the spitting part in the "Hick" song can easily be omitted and not at all missed.

"Room 806," a sketch with three characters, slowed the show up considerably. The plot of the offering is good, but the acting reminds one of children playing house. The action is very poorly worked up and, as it is, cannot get by in any large-sized house. The story is worked around two "crooks," male and female, who "frame up" another one of the underworld, posing as a secret service man. The tables are turned on all when the woman turns out to be a detective.

Shelton Brook, composer of a number of popular hits, presented a blackface act. Without Ollie Powers, the turn lacks a great deal of its old punch, but nevertheless, it went over for a big hit.

Selbini and Grovini closed with their juggling, cycling, balancing and comedy. They held the crowd until the finish, furnishing a good finish to the bill. G. J. H.

### FIFTH AVENUE

Willis Gilbert and Company opened with their novelty acrobatic offering. Two men went through a routine of startling hand-to-hand lifts, whirls and other feats, while the woman member of the trio played a solo on the cornet. Included in the act are also a bit of pantomime at the start and a soft shoe dance.

Coscin and Verdi appeared in "wop" make-up and started with some comedy, one of them doing the talking while the other was the butt of his remarks. Some work on the violin followed, after which they discarded their make-up and came on attired in full dress. They concluded with some well executed imitations on the violin and 'cello. The boys do well with the musical end of their act but their patter needs strengthening.

Helen Ray received a big hand for some emotional acting. A slide was flashed upon the screen prior to her appearance announcing the title and author of her piece, ("The Dawn," written by Tom Barry) and explained that all but the latter part of her offering takes place in her imagination. There are a number of features in her act, that make it very much like "The Eternal Barrier," Helen Ware's act. The theme is practically the same, the offering is similarly put on and but for the difference in the lines, the two sketches are practically the same.

Clinton and Rooney were favorites from the start and received their usual big hand at the finish. They make a good appearance, dance well and have likable personalities. Julia Rooney, during the course of the act, gave an imitation of her brother, Pat, which was very well done. Some nut comedy and a double dance concluded their work.

Raymond Hitchcock's "Toy Romance," a sort of Christmas extravaganza, rendered by a cast of six, three men and three girls, provided some excellent entertainment. The piece is neatly put on, the players all performing well. The girl playing the part of the rag doll did some hazardous work, taking several hard knocks as she was tossed about. The story evolves about three very pretty romances between the toys. There is also some dancing and singing, all very neatly arranged.

Mabel Burke with an animated song, assisted by a male singer, was forced to render the chorus four times, she stopped the show and scored one of the big hits of the bill. Miss Burke has become a great favorite with the patrons of this house and her appearance is always heartily welcomed, but she seemed to outdo herself at this show.

Josie Heather sang several songs, did some talking and also did some dancing. She was assisted by a pianist and a young girl, attired in kilts. The latter had little to do, coming on during her Scotch number and doing a double dance with Miss Heather. The latter has a personality that is all that could be desired; is graceful and presents a neat appearance. Her starting number was heartily received and her French character song was also liked. The Scotch section got her a big hand and the talking, where she described a drama in rhyme, was rendered in that same artistic fashion. She concluded with an interesting piece, reading a letter with different parts censored. Miss Heather should be able to score on any bill. She is a good performer, has suitable material and possesses qualifications that always win her success.

Bobbe and Nelson scored a big hit with their nut comedy and singing.

Karl Emmy's Pets closed and succeeded fairly well in holding the crowd. Several dogs, all well trained, did a number of feats, including somersaults, jumps and other stunts. Karl Emmy himself adds a great deal of interest with his patter. The offering is neatly staged and well presented. As a dog act, it ranks with the best.

L. B.

# VAUDEVILLE

## NANCE O'NEIL

Theatre—*Palace*.  
Style—*Dramatic Sketch*.  
Time—*Eighteen Minutes*.  
Setting—*Special*.

"The Common Standard," the new sketch in which Nance O'Neil, assisted by Alfred Hickman and Dodson Mitchell is presenting, is a singular combination of good and bad qualities divided about evenly.

The story is that of the old familiar stage triangle presented from a little different angle. There is the familiar artist to whose rooms a married lady comes in the night to look at his pictures. He makes love to her, tries to win her away from her husband whom he tells her has innumerable affairs and assures her that he loves no woman but her. As she listens a knock at the door is heard and just as the woman rushes into an adjoining room the husband breaks in and demands that the artist tell him where the woman is concealed. He is assured that no woman is present and just as he seems convinced that the woman has come and gone, her name slips out. He is not seeking his wife at all. On the contrary it is an actress Carmencita with whom both men are enamored and the husband and artist both enraged forget the wife's presence and the whole story is told. At its completion the wife steps out and confronts the husband. She stops his attempted questioning as to her presence in the studio and declares that she has done not the slightest wrong. She announces her intention of leaving him forever and when he attempts an explanation and asks for forgiveness she in one of the strong speeches of the piece tells him that there can be no two standards between the sexes. It must be one, fifty-fifty.

She refuses the money he offers her but accepts a \$10,000 check for the Red Cross and leaves. The men look at each other and then the husband makes an attack. He is fast overpowering the artist when the Japanese valet rushes in and the husband is at their mercy. As he rises to his feet the valet announces that Carmencita is outside and both men rush through the door.

Miss O'Neil did some capital acting in the sketch and her support was in the main good. The sketch itself however is of doubtful quality lacking in both consistency and realism and it is extremely doubtful if even Miss O'Neil's ability can carry it over. W. V.

## WALTER JAMES

Theatre—*125th Street*.  
Style—*Singing and Talking*.  
Time—*Twelve minutes*.  
Setting—*One*.

Walter James is using a comic black-face makeup that is rather difficult to describe. He has a costume of tan, the trousers being, of course, several inches too short and much too tight. The jacket is cut on the style worn during the Civil War and his hat resembles the kind worn by bell-hops, only it is a bit larger and has a red fancy band on it. He wears a wig with hair that protrudes several inches beyond the hat and a large brown bow tie.

James is possessed of a loud clear voice that carries well and he knows how to put over a song. But he does not use the best judgment in arranging and selecting his material. The offering lacks snap at the start, but finishes well.

James starts the act by singing a ballad off stage, makes his appearance rather suddenly and then announces that he is about to sing, offering sympathy to the audience. He proceeds to sing a parody on a current ballad hit. It is rather poor for comedy purposes. The monologue which follows has several good spots and the song is a clever character selection which James puts over creditably. I. S.

## NEW ACTS AND REAPPEARANCES

(Continued on page 17)

### THE MORGAN DANCERS

Theatre—*Palace*.  
Style—*Classic Dancing*.  
Time—*Twenty Minutes*.  
Setting—*Special*.

A Roman Dance Drama in the time of Attila and the Huns is the new offering of the famous Morgan Dancers. The new act, larger and more pretentious than any of the previous Morgan offerings, is one of the finest classic dance productions ever made and to Miss Marion Morgan who arranged the dances and Monroe Hewlett who produced the scenic effects great credit is due.

The dance drama is presented in three scenes, the first showing a Roman garden where Princess Illidica and the maidens assemble to dance. In the midst of their dancing Attila and the Hun chiefs carrying loot from the Roman temples enter. Attila is fascinated by the Princess and forces her to become his wife.

The second scene shows the captive Roman maidens on their way to the temple lashed at each step by the Huns. Scene three shows a partly ruined temple and here Attila causes to be burned on the steps one of the women who has incurred his displeasure. Illidica plans to free herself from him and with his own sword stabs him to death. As he falls he tears back the curtain from the steps of the temple showing her the city which is being swept by flames. The dancing throughout the entire act is remarkable and the ensemble numbers, some light, fanciful and graceful while others wild and barbaric were executed with such precision of movement as to denote months of rehearsal.

The music for the act was appropriate and well rendered by the house orchestra under the direction of a special leader who got some telling effects from weird melodies.

The entire company was excellently drilled and the act on its first showing ran from beginning to end without a slip. W. V.

### FIELDS AND WARD

Theatre—*Jersey City*.  
Style—*Talking act*.  
Time—*Sixteen minutes*.  
Setting—*One*.

Act opens with song, which relates to the various activities of each member of the team since they split up several years ago. The song, which is written in satirical vein, should be productive of plenty of good laughs in the houses where Fields and Ward are known. The talk now being used by the act is but fair and, while it will undoubtedly go over much better in the average vaudeville house than it did in Jersey City, it is hardly up to the standard of the type of comedy stuff, expected from performers of the standing of Fields and Ward. The routine the team is using, for instance, is away behind the conversational chatter that made Fields and Lewis' cabby act so entertaining. What Fields and Ward really need, apparently, is a comedy talking act with a bit of a plot to it, constructed on more up-to-date lines than the hodge podge they are now using.

While they can get by with their present vehicle, a regular act would do much toward placing the turn where it belongs in the vaudeville division. Fields is the same rough and ready comedian, and Ward the same excellent straight. Either a wholesale revision of the present material or an entirely new act would seem to be the answer if Fields and Ward expect vaudeville to take their comeback effort seriously. H. E.

### JULIAN ROSE

Theatre—*Fifty-eighth Street*.  
Style—*Monologue*.  
Time—*Eleven minutes*.  
Setting—*One*.

Julian Rose is presenting a new monologue, which scored at this house.

He started by making some remarks about what he was supposed to hear said about him in the audience. Then he delivered some humorous verses which, while crude in spots, went over. Then came some laugh-provoking patter on marriage and how to tell when a girl loves you. In this, he compares different atmospheres, even to the furniture, showing how it was easier to make love in the old days than at present. He then went through a whole courtship, describing every step made by a boy and girl in military terms. This created roars of laughter and is new and bright.

Rose has a neat way of putting over his material, which although needing fixing here and there, will be all right after a little work. G. J. H.

### BROWN AND JACKSON

Theatre—*Fifty-eighth Street*.  
Style—*Singing and Talking*.  
Time—*Ten minutes*.  
Setting—*Special*.

Brown and Jackson's act starts slowly but works up to a fair finish.

They have a special drop depicting a boat house on a lake. From this Brown appears and is followed by the entrance of Miss Jackson from the wings. They then start their act with some poor patter about woman and man, which was followed by a song by Miss Jackson, who revealed a good voice. She has a manner of modulating her voice to very soft tones which is very effective. After the songs Brown made his entrance in black tights that emphasized his thinness, and gave an eccentric dance. A song by the woman, accompanied by a saxophone played by the man, closed the act. G. J. H.

### LILLIAN LANE

Theatre—*Eighty-first Street*.  
Style—*Singing*.  
Time—*Twelve minutes*.  
Setting—*In two (Special)*.

Lillian Lane, assisted by Marcell Gauthier at the piano, scored high with a song cycle.

She started with an Italian song off stage and entered while singing. A selection by the pianist followed her second song and was very well played. She then rendered a number from Rigoletto and showed that her voice is much better on the high notes than others. A few more songs and a piano solo completed the act and sent it off to a good finish. The act should make good in the better class small time houses. G. J. H.

### HARRY FERN

Theatre—*Harlem Opera House*.  
Style—*Comedy*.  
Time—*Ten minutes*.  
Setting—*In one*.

Harry Fern made a slow start here, but worked up interest quickly. He entered as a tramp comedian, singing. From the song he went into his monologue, which consisted mainly of tramp jokes. It is poor in spots, but serves its purpose. A stuttering song at the close of his act was received with much applause, and helped the offering to score.

Fern should change the clothes he wears and make them fit with his make-up as a tramp. G. J. H.

### ED. PHILLIPS

Theatre—*Flatbush*.  
Style—*Talking and singing*.  
Time—*Fifteen minutes*.  
Setting—*One*.

Ed. Phillips is a youthful chap who sings raggy numbers particularly well, and who, if properly handled, should quickly work his way up to the very top rank of single entertainers in short order.

Phillips wore a tuxedo on Thursday evening at the Flatbush. This is all right for matinees, but a dress suit would be more appropriate for night shows. He is tall, presents a first rate appearance and should wear evening clothes very well. A French dialect number, a song based on the current shimmy craze, and a "nance" number attested Phillips' versatility as a topical vocalist. The "nance" number is handled capitally and in a manner that gives not the slightest offense. As a story-teller, Phillips will get by wonderfully well in any of the smaller houses. He speaks clearly and gets his points over forcibly.

A quieter and easier method of delivering his yarns should be acquired by Phillips, however, as soon as possible. At present he is inclined to stand with one foot in the footlight trough and force matters too much while talking. Ease of delivery will come with more experience, undoubtedly. Meanwhile, it might be an excellent idea for him to stand three feet back of the footlights while speaking, for one or two shows, simply as an experiment. He has everything else but repose, and that can be acquired with a little application and study. Phillips was a big hit at the Flatbush, and should duplicate in the big time houses if he watches his step. H. E.

### COSCIA AND VERDI

Theatre—*Twenty-third St.*  
Style—*Musical and talking*.  
Time—*Twenty minutes*.  
Setting—*One*.

Two Italian youths clad in corduroys enter with fiddles, and, after a few comedy remarks by the taller of the duo, proceed to play a duet. The taller chap does all of the talking throughout the act. He is a good "Wop" comedian. His partner is likewise an excellent laugh getter, making his comedy points by the use of pantomime.

Following the fiddle stuff the silent comedian plays a variety of selections on the 'cello. A series of double numbers for violin and 'cello form a first rate closing feature for the act. The team changes from their corduroys for the latter portion of the act, wearing dress suits very well. The turn will do for any kind of time. It has everything: good music, lots of speed and plenty of comedy. H. E.

### THE PHILMERS

Theatre—*Eighty-first Street*.  
Style—*Tight-rope juggling*.  
Time—*Eleven minutes*.  
Setting—*Full stage*.

The Philmers have a neat little juggling and tight-wire walking act, and although there is nothing out of the ordinary in it, the act was generously applauded.

After some juggling, the man walked the wire blindfolded, with a bag over his head and juggling three clubs. A few balancing stunts followed.

Miss Philmer then executed a clog dance that was fairly well done. Some more juggling preceded the feature of the act in which the man jumps from the wire to one end of a see-saw, while the woman jumps on the other end and thus shoots him up again to the wire from the board. The act is well presented and should make a good opener. G. J. H.



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## POWER OF THE THEATRE

The power of the theatre has been demonstrated. Last week Congress was forced to stop in its headlong rush to deal a blow that would have shaken the theatre from its position as one of the country's leading enterprises and relegated it to the "has been" class. Had the blow been delivered, it is more than probable the theatre would not have recovered from it for a generation.

Luckily for the people of the United States, the theatre awoke to the disaster which threatened it by the proposed imposition of a 20 per cent tax and appealed to its patrons, who responded in such numbers that millions registered their protest against a tax calculated to rob them of their chief amusement.

When the United States needed aid in selling Liberty Bonds the theatre was the first institution to come to the front. Not only did the profession as a class—manager, actor, musician and stage hand—invest liberally in bonds, but the theatre became the chief factor in popularizing the movement. Millions of persons throughout the country were reached and induced to buy bonds, who could not have been reached in any other way.

The same condition applied to the Red Cross and other drives. Indeed, so potent a factor did the theatre become in the war cause that it drew from Secretary McAdoo the endorsement that, of all industries in the United States, the theatre stood first as a bond seller.

When the Kitchin Bill, with its 20 per cent theatre tax, was in Committee in the Lower House, a delegation of theatrical men went to Washington and placed the facts before the Congressional Committee. They showed what the theatre had done and what it could do, if it were not wiped out of existence. They used every argument they had. But the Committee, headed by the man who framed the bill, refused to listen. It took the stand that theatre managers were all millionaires and that every dollar that comes into the box office of a theatre was profit.

This stand of the Lower House had its effect on the Senate, for when the Kitchin Bill was passed on to the Senate Committee, headed by Senator Simmons, the plea of the theatre managers was ignored. The influence of Congressman Kitchin was felt in the Senate Committee. The powerful influences behind him were brought to bear and the Senate Committee bowed to the wishes of the man who, from the start,

showed a vindictive determination to do what he could to ruin the amusement business.

Finding that neither logic nor reason could penetrate the intelligence of the man who framed the bill, the theatre played its trump card and appealed to the public. And the public responded with the same fealty to its amusement as it showed to its flag. And the verdict was just as unanimous against Congress robbing it of its necessary pleasures as it was against the Kaiser and Germany.

The report from Washington regarding the number of protests against the 20 per cent theatre tax shows that nearly 9,000,000 men and women theatre-goers, almost a tenth of the entire population of the United States, had signed their names. These came from about 2,500 cities and towns throughout the country and it was all accomplished in less than ten days.

Owing to the limited time in which the theatre had to work, many of the Western States were unable to get in their votes in time for consideration. But, at that, Missouri came forward with 295,000 names.

The more accessible eastern States made wonderful records. Maryland came along with more than 420,000 votes; Connecticut had more than 300,000, while the midget State of the Union, Rhode Island, made a record with one out of every five of its population voicing protest against the tax.

When Congress was deluged with these protests it at last recognized the power of the theatre, and the theatre and its patrons have been told that the 20 per cent theatre ticket tax will not be imposed.

Incidentally, Congressman Kitchin has felt the power of the theatre. His associates in the Lower House have decided to replace him by Champ Clark. This is the first move, and that Kitchin may have reason to remember the power of the theatre it is to be hoped that his constituents at the next election will take the final step at the polls that will send him to political oblivion. He has already done too much damage and should be shorn of the power ever to do more.

## WANTS CHANGES IN BURLESQUE

Editor NEW YORK CLIPPER:

Dear Sir: A burlesque manager of many years' experience suggests a few thoughts of interest to the people concerned in the management of the No. 2 wheel, which now has a disastrous route and many losing weeks. The entire layout is wrong, for there are too many broken weeks. And that makes the road manager suffer and dig double.

Then, the circuit should give up living terms in cities like St. Paul, Milwaukee, 60-40 after Sundays and 55 on Sunday being about right. In fact, the terms should be looked into in each city. How can a show live with the increase and double prices now put on the manager in the line of equipment, railroad fares, printing, salaries, etc., and the increase in wages obtained by stage hands and musicians. Out of forty shows, three or four may make a little money.

Then again, why don't the No. 2 go into Cincinnati. There is the Standard, Heuch's and Olympic, while the No. 1 can play some larger house. Pittsburgh, Cleveland, Brooklyn, Philadelphia, Baltimore and Washington all have two and three houses, while Cincinnati has only one small house that should give the shows 60 per cent. Also, why shouldn't New York have more than one house (the Olympic)? Why not three in a city like New York? Brooklyn has five burlesque houses.

So that shows would not have to repeat so much, there are several cities that would fit the No. 2 wheel like Providence, Poughkeepsie, Newburgh, Waterbury, Syracuse and Utica, as well as also Montreal. What the circuit needs is some young life in the office that can handle the situation. It is all wrong now. The shows are better than the houses.

CHARLIE WRIGHT,  
"Old Time Burlesquer."

## SAYS ACTORS CAN WIN

Editor NEW YORK CLIPPER:

Dear Sir: I hope that the proposed series of baseball games between the actors and music publishers will take place.

Every man connected with the music publishing business who witnessed the game between these two teams last summer is well aware of the fact that the actors put up a game battle and would surely have beaten the ivory pounders if they had got a return date.

I think it's about time that Messrs. Ritter and Jess, of the music men, would listen to the demands for a series and let the theatrical world know whether or not they will play.

Sportfully yours,  
CHARLIE ELLEN.  
156 West 46th St. Jan. 27, 1919.

## HINTS PUBLISHERS ARE AFRAID

Jan. 27, 1918.

Editor NEW YORK CLIPPER:

Dear Sir:—If the Music Publishers or their representatives do not soon make a statement regarding the proposed series of ball games for the coming season, the public will take it for granted that the 1918 wonders of "Tin Pan Alley" are afraid to tackle the actors.

Respectfully yours,  
ROY JOHNSON.

## FRANK ABBOTT EXPLAINS

Editor NEW YORK CLIPPER:

Dear Sir:—Regarding an item which appeared in the CLIPPER this week, would say that I engaged Miss Newman, at her own price, Thirty (\$30) Dollars, and she signed contract at that figure. Then Mr. Lamont bobbed up and demanded \$50.00, and, as I do not know Mr. Lamont, and had no dealings with him, I paid no attention to his letter.

He then tried the law. The case came up in the Municipal Court on the 16th inst. and was dismissed.

Yours very truly,  
FRANK ABBOTT.

P. S.—The young lady can have her \$30.00 any time by calling and signing a receipt.

Brooklyn, N. Y., Jan. 24, 1919.

## TWENTY-FIVE YEARS AGO

E. S. Willard was touring America under the management of A. M. Palmer.

W. F. Crossley was manager for Ward and Vokes.

"Poor Girls" was produced at the American Theatre, New York, with Joseph Holland, J. W. Shannon, Odette Tyler, Kitty Cheatham, Frazer Coulter, Frank Mills, Max Figman, Edna Wallace Hopper, etc., in the cast.

New plays: "A Milk White Flag," "The Butterflies."

The bill at Koster and Bial's, New York, included the Weltenberg Trio, George Murphy and Kitty Kursale, the Glensertes, Kokin, Bessie Bellwood, Sandow, Marlo and Dunham, Clara Qualitz and "A Morning with Justice Schwab."

## Answers to Queries

S. R., Boston.—Laurette Taylor sailed for London on November 25, 1915.

E. W. R.—You lose the bet. George Nash was never a member of Charles Frohman's Empire Theatre Stock Company.

G. D. N.—Margaret Anglin played the leading feminine role in "The Great Divide" when it was originally produced.

B. B.—"Within the Loop" opened in Philadelphia on Thanksgiving Day, 1915.

D. A. R.—"Along the Rocky Road to Dublin" was published by Watterson, Berlin and Snyder. Joe Young wrote the words and Bert Grant the music.

H. E.—Neil Burgess did not write "The County Fair," but appeared in it. Robert Fisher played in it at the Union Square Theatre in New York.

L. N.—F. F. Proctor had stock companies at the Fifth Avenue, 58th Street and 125th Street theatres for several seasons. No, he did not have stock at the 23d Street.

## Rialto Rattles

## MANAGERS TAKE NOTICE.

The Detroit Opera House has an usher named I. Graft.

## PROOF OF A DOUBLE LIFE.

At 1475 Dickson Road, Philadelphia, there is a sign reading "Edward W. Dunn," plumber.

## STARTING RIGHT.

A new theatrical firm which has just opened offices in Chicago has chosen "Division 50-50" for its telephone number.

## GUS WISHED HIM WELL.

A friend of Gus Drier died the other day and the theatrical legal light sent him some flowers bearing a card marked "Good Luck."

## HE LIKES THE NEW STYLE.

Harry Steinfeld, the theatrical lawyer, says that, inasmuch as khaki seems to be so popular now for men's clothing, he is going to have an evening suit made of it.

## THEATRICAL MYSTERIES NO. 29.

Why do playwrights who are strong for dark scenes, invariably arrange 'em so that they come at the beginning of an act, while the audience is trying to become seated.

## RUFUS, THE MAYOR.

Translated, "Rufus, the Mayor," which may explain why Nina Whitmore is seen so much about with him. Possibly she thinks she's getting herself in right.

## BRATTON IS PUZZLED.

Jack Bratton, song writer de luxe, says that he can't understand why there are no Knights of Indianapolis, Knights of Brooklyn and Knights of the Bronx, inasmuch as there are Knights of Columbus.

## ANSWER TO CORRESPONDENT.

In answer to your inquiry as to how long A. Tozen Worm was connected with the Shuberts' Press Department, from where we sit, it looks as if he was connected with the Shuberts' Press Department until the Shuberts found out what was the matter with the department.

## IT'S EASY WHEN YOU KNOW HOW.

"All film is made of the same stuff; the celluloid of one picture is just as good as that of another. It's what is put onto the film that counts," sagely opines Bill Fox. Now that you all know how it's done, why hesitate a moment about plunging right in and becoming a multi-millionaire film magnate?

## THINGS WORTH HAVING.

Bob Albright's sombrero.

Jack Kennedy's golfing outfit.

Ben Schaeffer's dialect.

Phil Baker's smile.

Dick Rowland's opinion of movie combinations.

Those Showmen's League medals. (At least Raymond thinks so, anyway.)

## VAUDEVILLE VETERANS.

"My father saved nine lives last night. What did he do? He shot at a cat, and missed it."

"I think I'll go into the ladies hosiery business. Every one knows there's big money in ladies' stockings."

"Why were you angry when you returned from Hoboken yesterday afternoon? Oh, every time I take the ferry from Jersey, it makes me cross."

## TIS A TERRIBLE OUTLOOK.

With nation-wide prohibition really in sight, has anybody stopped to think of how badly vaudeville will be hit. For example, what's to become of those six or seven thousand comedy sketches that simply can't be played without the old reliable wine decanter as a prop. Then think of all of the drunken dog acts that will be affected, not to mention the comedians who insist doing souse numbers in the spotlight.

# STOCK REPERTOIRE

## FORM COMPANY TO PLAY CHURCHES

### CATHOLIC PARISHES INCLUDED

The Parish Theatre Players is the title of a dramatic company formed by the Extension Producing Company and which will play the Catholic Churches and Parish halls on Long Island and in suburban New York.

The organization, the object of which is to uplift the drama by a Catholic theatre movement, will present clean, vivid plays, some of which will be Biblical and religious. But those of this class will be selected because of their entertaining qualities. Farces, comedies and dramas will be included in the company's repertoire. All sex plays and plays with the eternal triangle will not be presented.

The company will open February 1 with "The Lad of the O'Friels" as the opening bill. This will be followed by "The Holy City," "Love's Young Dream," "The Fruit of the Tree" and "Miss Erin."

The company will be headed by Ruth Hall, a well known stock leading woman, who will be supported by the following players: Edward Osgood, leading man; Joseph Ferguson, heavy man; Edward Brandon, juvenile; Madelaine Sefton, ingenue; Elizabeth Regan, character woman; Stanley Ryer and Mary Warren, general business.

George Damroth will be manager and general director and he plans to present each play with special scenery.

This company, which will be known as company number one, will play around New York City until Lent, when it will lay off. Immediately after the Lenten season a company will be formed for each of the eastern States to follow out the plan of the original organization, which will cover all of the Empire State.

Each company will carry a repertoire of from six to twelve plays, and will give a change of bill each night of the week. Where matinees are possible, a daily change of bill will also be made.

This will mark the entrance into the dramatic field of the Extension Producing Company, a film concern, and it is only the allurement of the movement that has caused the concern to undertake it. For some time it has been contemplated and even tried in an amateur way, but this is the first time that it has been attempted with professional players and on the scale now planned.

### LA ZONE SHOW OPENING SET

JACKSONVILLE, Fla., Jan. 24.—Elmer La Zone, manager of the Original Williams Stock Company, announces that he will open his season under canvas March 31. The show will carry twenty-five people, including a six-piece orchestra. Manager La Zone and wife are resting here prior to the season's opening.

### ACTOR CRAIG WRITES PLAY

NEW BEDFORD, Mass., Jan. 26.—Robert Craig, a member of Warren O'Hara's stock company at the New Bedford Theatre, has written a play entitled "Democracy," which Manager O'Hara will present.

### GUY LONG ORGANIZING

CARBONDALE, Ill., Jan. 25.—Guy E. Long is organizing his show, Guy E. Long's Comedians, and will start out from here in March.

### GLASER SIGNS DWIRE

CLEVELAND, O., Jan. 25.—Earle Dwire has joined the Vaughan Glaser Stock as stage director.

### HE COULDN'T BELIEVE IT

A prominent New York theatrical magnate while recently talking to a CLIPPER correspondent, said he had just returned from visiting relatives in Allentown, Pa., and that while there had attended two performances given at the Lyric Theatre by Chas. K. Champlin and his company, the plays being "Broken Threads" and "Johnny Get Your Gun." He said he had often heard of the reputation of the Champlin show and how well they staged their plays, but he never dreamed that a repertoire company went into such detail and give such splendid productions. He said he had seen both of these plays when they were produced in New York, but that Champlin's productions were equally as good and in some instances better. I can readily understand, he said, why Champlin plays to such big houses, for his company and productions are of the better class and they draw thousands of theatre-goers who take advantage of seeing New York successes produced in first class style at bargain prices.

### ENID MAY JACKSON TAKES REST

NEW BEDFORD, Mass., Jan. 24.—Enid May Jackson is out of the cast this week, and Lilly Stuart is playing the role of Ruth Goldman in "Potash and Perlmutter," being given by the Warren O'Hara Players. Miss Jackson is on a two weeks' vacation, her first in two years. Malcolm Arthur, as Abe Potash, and Alfred Swenson, as Maurice Perlmuter, are carrying off first honors and receiving the highest praise for their work. Manager O'Hara is seen in a minor role and the other members of the company are doing good work.

### WILL KEEP STOCK ALL YEAR

HAMILTON, Can., Jan. 24.—George Stroud, manager of the Savoy Players, at the Savoy Theatre, has decided to continue the company through the Spring and Summer months. This decision has been reached because of the phenomenal business the players have been doing since their reopening after the "flu." On Christmas week the capacity of the house was the rule. Manager Stroud is also considering the placing of stock companies in two other cities, with Charles Pitt, stage director of the Savoy Players, as general director of the three companies.

### SWEET JOINS COLUMBUS STOCK

COLUMBUS, O., Jan. 27.—George Sweet, who has just been released from the U. S. Army, has joined the musical stock at the Grand Theatre to play juveniles. Frank Moulton, Fern Rogers, Arthur Buckley and Norma Brown are members of the company.

### ENGAGED AS STAR

SALT LAKE CITY, Utah, Jan. 24.—Florence Roberts has signed to play a four weeks' star engagement with the Wilkes Players at the Wilkes Theatre, this city. She will play a round of characters in which she has won success, opening in the title role in "Sapho."

### WESSELLS JOINS BUHLER

PATERSON, N. J., Jan. 24.—Robert Wessells has been engaged for a role in "Sapho," next week's bill of the Richard Buhler Company at the Lyceum Theatre.

### SIGNS WITH YONKERS

YONKERS, N. Y., Jan. 27.—Symona Boniface opens with the Shea-Kinselle Players at the Warburton Theatre next week in "Hindle Wakes."

### ROWAN JOINS HOLYOKE CO.

HOLYOKE, Mass., Jan. 27.—Gerald Rowan has joined the Shea Players at the Holyoke Theatre to play general business and will open with the company next Monday in "The Great Divide."

## RODNEY RANOUS HEADS STOCK IN CHICAGO

### TO LOCATE AT WILSON AVENUE

CHICAGO, Jan. 27.—Rodney Ranous and Ralph T. Kettering have organized a stock company under the title of the North Shore Players and will place the organization in the Wilson Avenue Theatre, opening February 10 in "Lilac Time."

Ranous, who is general director of the enterprise, is very popular in Chicago, having been at the head of several stock companies here, including one at the College and another at the People's. He is accredited with being one of two players who have the largest following of any who have ever been in stock in this city. Marie Nelson (Mrs. Ranous) will play the leading roles opposite her husband.

Other members of the company are: Lillian Drew, second woman; Mildred Johnstone Davis, ingenue; Vincent Dennis, juvenile; Willis Hall, characters, and Eugene McMillen, stage director.

The best of the latest stock releases will be presented and each will be given with new scenery from the brush of Eugene Cox, Jr.

The Wilson Avenue Theatre has been recently redecorated and fitted up, and Ranous and his talented wife are sure of a hearty welcome.

### BLANEY'S STOCK DOING CAPACITY

The Blaney Company at the Yorkville Theatre continues to do capacity business. The various members of the company have become favorites, and good performances are given week in and week out.

"Rebecca of Sunnybrook Farm" was presented Monday night with Frances McGrath in the title role and once again this popular actress proved how versatile she is. She made the little country girl a most charming character and completely won her audience. Forrest Orr made Adam Ladd a forceful manly fellow and Richard La Salle surprised his many friends by his portrayal of Jerry Cobb. The character differs widely from those in which La Salle has heretofore been seen and his performance of it stamped him as a most versatile actor. The other characters were well played by the supporting members of the company.

The cast was: Abijah Flagg, Harold Kennedy, Abner Simpson, Jack Marvin, Mrs. Simpson, Charlotte Wade Daniels, Miranda Sawyer, Bessie Warren, Jane Sawyer, Marjorie Dow, Sam Perkins, Hal Briggs, Emma Jane Perkins, Gladys Bush, Minnie Smellie, Hazel French, and Clara Belle Simpson, Geraldine Sloane. Director Hal Briggs is entitled to special mention for his staging of the play. Next week "Johnny Get Your Gun" will be the bill.

### CHATTERTON REPLACES SHERWIN

NEW HAVEN, Conn., Jan. 25.—Arthur Chatterton has joined the Hyperion Players as heavy man, replacing Walter Sherwin. He makes his bow with the company next week as Gecko in "Trilby."

### ELKINS WITH ST. JOE CO.

ST. JOSEPH, Mo., Jan. 22.—Ilroy Elkins, juvenile man, recently with the Princess Stock, Des Moines, Ia., has been engaged by Hollingsworth and Finch for their stock at the Tootle Theatre, here.

### FISHER JOBS IN HARTFORD

HARTFORD, Conn., Jan. 25.—Harry Fisher has been specially engaged to play the Italian role in "It Happened in Hartford," next week's offering by the Poli Stock.

### RUMSEY BACK IN BUFFALO

BUFFALO, N. Y., Jan. 25.—Howard Rumsey is returning with a company to the Star Theatre and opens next Monday in "Good Gracious Annabelle."

Shortly after Manager Rumsey opened his company at this house last fall the Spanish influenza closed the city, and when it reopened and the theatres were permitted to resume, the local car strike was called. The effect of this tie-up before the city had fully recovered from the effects of the epidemic was disastrous to the theatrical business and Rumsey closed his company. With his present organization and the improved business conditions the prospects are bright for a successful season.

The company, which was engaged through the offices of Wales Winter, includes the following: Minna Gombel, leading woman; Margaret Cusack, ingenue; Lucille English, second woman; Mabel Colcord, character woman; Robert Williams, leading man; Harold Salter, second man; Harold Munis, juvenile; Charles Halton, character comedian; Wilson Day, characters; Paul Schwager, general business; James Doyle, stage director, and Harry Walker, stage manager.

### CORSE PAYTON OPENS

NEWARK, N. J., Jan. 25.—Corse Payton opened with his stock company today at the Orpheum Theatre with "Bought and Paid For" as the bill. Arthur Holman and Mildred Southwick appeared in the leading roles. Others in the company are Henrietta Brown, Eileen Bond, A. J. Watterson and Manager Payton. "Lilac Time" will be the second bill.

### "GRANDMA" ROSSKAM VISITS CO.

LONG BRANCH, N. J., Jan. 27.—"Grandma" RossKam, mother of Charles H. RossKam, manager of the Chicago Stock Company, has just paid the company a two weeks' visit. "Grandma, who is well along in the '80s, is well known in the profession and was very popular with members of the company.

### MAE DESMOND SIGNS MULVEY

SCHENECTADY, N. Y., Jan. 27.—J. J. Mulvey has signed with the Mae Desmond Players, now scheduled to open an indefinite season at the Van Curler Opera here on February 10, with "Daddy Long Legs" as the bill. August Reigler has been engaged as scenic artist.

### FAITH AVERY RECOVERING

HARTFORD, Conn., Jan. 23.—Faith Avery, ingenue of the Poli Stock Company, here, is slowly recovering from an attack of influenza, but it is probable that she may not be able to resume her stage work this season.

### MAE DESMOND IMPROVING

PHILADELPHIA, Pa., Jan. 27.—Mae Desmond is recovering from her illness, and Frank Fielder, her husband and manager, is arranging to have her open with her company in Schenectady on February 10.

Meanwhile the Desmond Players continue at the Orpheum here to good business. When Miss Desmond opens in Schenectady, Manager Fielder will put his new company in the Orpheum and will run it as the Desmond Players. Among the new members of this company will be Maurice Franklin, George Wellington, Lottie Salisbury, Emilie Calloway and Frances Brandt. Fielder had originally intended to make the change on January 20, but owing to the illness of his wife was forced to change his plans.

### ROSELEIGH REJOINS PLAYERS

UNION HILL, N. J., Jan. 23.—Jack Roseleigh has rejoined the Keith Players at the Hudson Theatre and will make his reappearance with the company next Monday after a two weeks' vacation. Roseleigh is sure of a hearty welcome.

# BURLESQUE

## NEW POPULAR PRICE MUSICAL CIRCUIT TO OPPOSE WHEELS

Latest Report Is That John Cort Will Organize \$1,000,000 Corporation to Give Shows Just a Little Bit Above Burlesque at \$1.00 Top

Reports became strong last week that the popular priced musical comedy circuit, about which several managers have been conferring during the last month, is soon to be organized as a competitor of the burlesque wheels.

The latest rumor had it that John Cort is about to organize a \$1,000,000 corporation, the stock of which will be sold to owners of musical productions and managers of theatres, both working together in the plan to produce musical shows slightly above the burlesque standard at \$1 top.

At the office of John Cort, where it was expected that the rumor would be confirmed, it was said that he is on the road at present making a survey of his productions.

The plan, it is said, is patterned after the circuit organized about three years ago by Ed Rush, who obtained leases on thirty houses throughout the country. But Rush's plans never went further than the lining up of the houses.

Gus Hill, who says he has had favorable conferences regarding the circuit with Frank Gazzolo, of Chicago; Jules Murry,

of the Shubert offices; Coutts and Tennis and several others, stated last week that he is awaiting word from the Shuberts on the plan. Gazzolo has three theatres in Chicago which are housing all kinds of attractions at the present time at popular prices. He is ready to turn these over to the purposes of the circuit, just as soon as it becomes organized.

Coutts and Tennis are reported ready to turn their two musical shows, "The Kiss Burglar" and "When Dreams Come True," over to the proposed circuit for booking, and should it prove successful it was said they would immediately acquire several more musical plays that have played at \$2.50 top and upon which they now hold options.

Hill has musical shows that are ready to travel over the circuit. These are "Odds and Ends," "Mutt and Jeff," "Bringing Up Father," "The Spider and the Fly," and a new musical show called "Twins" that is now being written by Frank Kennedy and Edward Hutchinson.

Elliott, Comstock and Gest will be approached shortly, it was said.

### KAHN AT FRENCH LICK

FRENCH LICK SPRINGS, Ind., Jan. 22.—Mr. and Mrs. Ben Kahn arrived here today from New York. They will spend two weeks at the French Lick Hotel, and expect to leave here for Hot Springs, Ark., for a few weeks, before returning to New York.

### HUNTER LOSES RELATIVE

PHILADELPHIA, Pa., Jan. 21.—Helen Pollock, sister-in-law of Frank Hunter, featured comedian of the "Best Show in Town," died at her home here yesterday of tuberculosis.

### CLARK TO START ROAD SHOW

William S. Clark, who resigned as manager of the Gayety, Baltimore, last week, will shortly take a road show out.

### BAKER AND KAHN'S "TEMPTERS" IS A GOOD FAST SHOW

Baker and Kahn's "Tempters" at the Star, last week, proved to be a big box office attraction. Although the downpour of rain Thursday night injured the theatres to a certain extent, an unusually large crowd was on hand at the Jay street house. The show, which was made up of bits, scenes and numbers, is fast and a most amusing entertainment.

Max Field and Sid Winters handle the comedy and kept the fun up to a high pitch all during the performance. Field, who is well known to burlesquers, is seen again in his Hebrew character, in which role he works most naturally. His style of work is different from any other comedian and he has no trouble in getting his material over. He is a very funny fellow. He makes his opening the same as last season. His parades also pleased. Possibly he has a wager this season with the straight man as to who would make the most changes of clothes, for he makes no less than nine during the show. This is something unusual for a comedian, and a novelty. He deserves credit for getting out of the usual line.

Sid Winters also comes in for his share of the work. He is second to none in burlesque as an Irish comedian. He is a witty fellow, knows how to put over lines for laughs, is a very fast and hard worker and a great dancer. He has a good make-up and is a good man for Fields to split the comedy with. Both boys work nicely together and are all action.

William Davis, although under the doctor's care, handled his part exceptionally well. Handicapped as he was, he read his lines cleverly and "fed" the comedians for many laughs. He took care of the scenes nicely and worked with his usual dash. Davis makes a fine appearance and is in class A as a straight man.

### POTTSSTOWN REPLACES BRISTOL

Commencing Feb. 10, the American Circuit shows will play one day at Pottstown, Pa., which replaces Bristol. The shows will work Pottstown Monday, Easton Tuesday and Wilkesbarre the rest of the week.

### "SOCIAL MAIDS" GET COIN

DETROIT, Mich., Jan. 22.—The "Social Maids," with Stone and Pillard, now hold the house record at the Gayety Theatre, this city, where they appeared several weeks ago. They did a gross business of \$8,476.25.

### JOE FIELDS CLOSES

Joe Fields closed with the Dave Marion Show at the Olympic in Cincinnati, last week.

### BOB SIMONS RESIGNS

Bob Simons resigned as manager of the Gayety Theatre, Montreal, last week and returned to New York. Frank Metzger, former agent of the "Girls of the U. S. A." has been appointed manager of the Montreal house and took charge last week.

Simons is now at the Lyceum, Washington, looking things over and will return in two weeks to take over the management of "Blutch" Cooper's "Roseland Girls."

Larry Nelms, the present manager, has resigned, his resignation taking effect on Saturday of next week at the Empire, Brooklyn.

### MARTIN JOINS "WORLD BEATERS"

George Martin, recently discharged from the army, will join the "World Beaters," at the Trocadero, Philadelphia, next week. Francis Reynolds, the present straight man, will close with the show in Wrightstown, Saturday.

### SIGNS THREE YEAR CONTRACT

John O. Grant, straight man of the "Hello Paree" Company, signed a three-year contract with Chamberlain Brown while he was playing the Olympic, last week.

### COOPER QUITS BEING A COP

James E. (Blutch) Cooper resigned last week as a member of the New York Police Reserves. He was compelled to take this step on account of pressure of business.

### GOING INTO VAUDEVILLE

Harold Whalen and Chubby Drisdale, of the "Beauty Trust," have completed an act which they will offer in vaudeville at the close of the burlesque season.

### LEAVES "PACEMAKERS"

Frank Gould closed with the "Pacemakers" in Chester last week. He opened in Gus Edwards Revue at the Hotel Martinique last week.

### WARD'S CONTRACT NEARLY OUT

James E. Cooper announced last week that Solly Ward's contract with him would expire at the close of the present season.

### REPLACES LUCIA ARNOLD

Toronto, Can., Jan. 22.—Rose Hill has rejoined the "Auto Girls" in this city, replacing Lucia Arnold as the ingenue.

### IN THE SHOW

The girls, as a comedy quartette, with Field leading them, created plenty of amusement. Field was supposed to play a violin, but the orchestra played so loud that we are at a loss to know if he really did play. He got away with it just the same, however.

The Uncle Tom's Cabin scene was well staged and capably acted by the principals. Winters did an excellent Uncle Tom. Davis' Simon Legree was another good piece of work.

A wooden shoe dancing specialty that went very big with the boys was offered by Sid and Dolly Winters. The patrons of the Star-like dancing and know when it is good. They most certainly appreciated this offering.

The "uniform wager" bit went well as done by Field, Winters, Davis, Wood and Miss Elmer. The "funny face" bit went over also. It was offered by Winters, Field, Davis, Wood and the musical director. The "man of mystery" bit pleased, the way Field, Winters, Davis and the Misses Dolly Winters, Dale, Elmer and a chorus girl did it. The "argument" bit, which closed the show, was well done, and worked up in such a manner that many thought it was in earnest for a while. It was carried out nicely by Winters, Field, Davis, Wood and Manager Abe Finberg.

The "Tempters" is a good entertainment with plenty of comedy. A fine looking chorus of girls who seem to like their work, is a feature. Fresh and bright looking costumes and nice scenery also add to it. And, above all, it is fast.

SID.

Burlesque News continued on Pages 23 and 34

### "BLUCH" COOPER SHOW FINDS FAVOR OF THE COLUMBIA AUDIENCE

The "Roseland Girls," at the Columbia this week, is a decidedly clever musical farce from the pen of Billy K. Wells, and it made a big hit Monday afternoon. The Columbia is considered by most performers to have a hard, cold audience, as a rule, at the matinees Monday, but if a few of these skeptics visit this house this week, they may change their minds.

Dolly Ward and Harry Coleman had no trouble in getting laughs. They kept the audience in a good humor all afternoon.

Ward's "Dutch" comedy work is well known to burlesque patrons. He is one of the best we have in this line. He does a refined "Dutch" character away from the general run. His dialect is excellent, and his flashy way of dressing fits in nicely. He changes to a Hebrew role in the burlesque, and is equally as successful in this character as in the former. He is a real comedian and an artist.

Coleman, an eccentric comedian, scored a distinct hit. He has a true sense of humor, which he displays throughout the performance. His line of work is different from other comedians, which adds value to it. His enunciation is clear, and he delivers his lines with a punch. Coleman's portrayal of a "legit" actor is the best we have seen at the Columbia. His make-up is capital, his acting is excellent. He went big with several poems he delivered while doing this character. They were good and he put them over to the best advantage. He was also funny in the Western role.

The comedy end of the show was held at high pitch all the way through by Ward and Coleman. These boys work well together.

Herman Lewis does a good straight, he reads lines nicely and makes a good appearance.

Burdette Hunter does a good black face in the first part, and a Westerner in the second part.

R. B. Cooke does a good "rube," and takes care of several other small roles.

Esther Irving Wood, a new comer in burlesque, breezed right into favor early in the show. Miss Wood is the prima donna. She has a most pleasing voice and rendered her numbers very successfully. She is an attractive, well formed young lady, and displays a splendid wardrobe.

Dolly Fields is a pleasing soubrette, who is strong in dancing. Miss Fields puts plenty of "pop" in her work and gets her numbers over well. She wears pretty dresses.

Kittie Mitchell reads lines well and works effectively.

Beatrice Darling, the ingenue, is a pretty girl, but possesses a weak singing voice. Her costumes look well from the front.

The "bottle of booze" bit was well worked up by Ward, Coleman and Lewis. The "money" bit was cleverly done by Ward, Coleman, Hunter, Cooke and the Misses Wood, Mitchell and Darling.

The "drunk" scene in one, was well worked up by Coleman, Ward, Hunter and Miss Mitchell.

The "bedchamber" scene was well staged and nicely acted by Ward, Coleman and Miss Mitchell. The curtain goes up with Ward and Coleman in bed. The phone rings and Ward answers it. He and Coleman had come home the night before rather under the influence of liquor. The phone rings again and it is Ward's wife this time, played by Miss Mitchell. She is coming up to see him, and he hustles Coleman out of the room just as his wife arrives. It is supposed to be in the morning, but Miss Mitchell is dressed in an evening gown. She upbraids Ward for his treatment of her. The audience is left to imagine why she wears an evening gown in the morning. Perhaps she, too, had been out late. But a morning dress or street gown would be more appropriate for Miss Mitchell to wear. There is plenty of good material in this scene and lots of good, wholesome laughs.

Miss Wood offered a dandy specialty, in one, in which she rendered one number that went big. She was compelled to take an encore.

The stage door scene was excellently worked up by Ward and Coleman. The latter's work stood out in a "legit" role.

The "life saving" bit was funny. The second part was in three scenes, all having a Western atmosphere. Many amusing situations were carried out in these scenes. Here Ward and Coleman again held up the comedy.

Hunter, Lewis and Cooke offered an excellent singing specialty in one, down near the close of the show. It went over big. The boys have good voices and harmonize well.

Cooper has his girls well costumed, there is a fine blending of bright colors that are most attractive. The scenery is pleasing in color effects and helps to make the show a success.

Cooper has an excellent entertainment, which he and wells staged. It is a show that from comedy, scenic, musical and costume standpoints, stands out.

SID.



# A CYCLONE

Once in twenty years comes a song—an over-night comedy sensation. We have it! Ninety percent of the singing acts at first won't believe it. Ten percent will grab it. For once in your life be a "TEN-PERCENTER." It will fool your audience—but don't let it fool you.

# I'M GOIN' TO SETTLE DOWN OUTSIDE OF LONDON TOWN

(WHEN I'M DRY, DRY, DRY)

#### FIRST VERSE

America, I must say I love you,  
You've been more than a mother to me,  
And although I must stray, I must go away,  
Still my home you will always be,  
So good bye, I am leaving you soon,  
I must sail with the last day of June.

#### CHORUS:

I'm goin' to settle down outside of London Town,  
Down in a village by the sea,  
And you will find me there with the country air,  
Where ev'rything is free,  
And when I'm over there, my heart will still be here  
And I hate to say "Good Bye,"  
But I'm a man who must have a little liquor  
When I'm dry, dry, dry.

Words by  
**JOE McCARTHY**

This is a McCarthy and Monaco "Natural" Hit and it's the First by this Wonderful Combination in Many Years

**McCARTHY & FISHER, Inc., 224 W. 46th St., NEW YORK CITY**

JOSEPH MITTENTHAL, General Sales Mgr.  
GEO. A. FRIEDMAN, General Mgr.  
JACK MILLS, Prof. Mgr.  
GEO. WHITING, Prof. Host.

BOSTON, 240 Tremont Street—JIMMIE McHUGH  
CHICAGO, Grand Opera House Bldg.—EZ KEOUGH  
PHILADELPHIA, Keith's Theatre Bldg.—IRVING MILLS

Music by  
**JAMES V. MONACO**

# MELODY LANE

## BALLADS REPLACE THE WAR SONGS

Numbers of the Type Popular Years Ago and Novelties Have Taken the Place of the War Melodies

The sudden end of the great war hit the music business a severe blow, one from which publishers believed it would be long in recovering. The time of the signing of the armistice found the catalogue of every popular house and many standard ones as well, fairly bristling with songs of the war. Big campaigns of publicity in connection with them were well under way, singing artists would scarcely look at any other type of a song and the war number seemed destined for a long and prosperous vogue. In a day, however, all was changed. The armistice was signed and the public, long tired of the war, turned its back completely on the song of the conflict. Numbers which were sure fire in any house no matter how poorly sung, fell flat the day after the end of the war and performers and song-writers as well were amazed. The publishers, however, almost immediately set about preparing new catalogues with the result that within a few weeks everything is going ahead the same as usual, but with a new type of song. The numbers enjoying the great vogue at present is the old-time ballad, the type of song which the public loved two score of years or more ago. Songs of this type are scoring big hits in all the big vaudeville houses and in nearly every catalogue can be found one or more enjoying popularity. These and novelty numbers, comic and timely, are the songs which the public have turned to and the big business which all the theatres are enjoying at present is being reflected on the music industry.

## EASY MONEY FOR GEBEST

An echo of the late Billy Jerome Music Publishing Company was heard last week around theatrical clubs and places where music writers congregate. The story which drifted into New York from Chicago is to the effect that Charles Gebest, the composer and musical director, was in on the profits of the Jerome corporation, which in spite of the fact that it is now out of business, will be long remembered as the firm which launched "Over There." Gebest, according to the story, never was in the office of the publishing company, never wrote a number for it, in fact so far as anyone ever heard had no connection with the organization whatever, yet when the time of settling up the business arrived was given a check considerably in excess of \$5,000. The gift came from George M. Cohan, who was the financial backer of the enterprise and when it was formed promised that Gebest with whom he had for years been friendly should have a share of the profits. When Leo Feist paid \$25,000 for "Over There," the bank balance of the Jerome Company was in the most prosperous condition of its entire career and Cohan who decided to wind up the business took his share of the profits and remembering his promise to Gebest sent him his check.

## AL HARRIMAN DEAD

Al Harriman, of the Broadway Music Corporation staff, died January 24, after a three months' illness of cancer, at his father's home in Jamaica Plains, Boston, Mass.

He was the author of "That's the Kind of a Baby For Me," Eddie Cantor's hit; "Why Do They Call Them Babies?" "We'll Do Our Share," and many other songs.

## ABNER SILVER WITH WITMARK

Abner Silver, formerly with Joe Morris, is now with M. Witmark & Sons. He will write with Alex Gerber and their first number to be released by the Witmark house is called "Up in Mabel's Room."

## ANDY THOUGHT IT MEANT COPIES

Andrew Sterling, the lyric writer now with the Harry Von Tilzer Music Co., has a number of songs with the Joe Morris Music Co. and early this month rushed into the Morris office with a proposition to sell the royalty interest in all his numbers.

Andy was greatly excited and wanted to close the deal on the spot and when one of the office force inquired the reason, Sterling displayed a New Year's card he had received that morning from Mike Morris. It read "Many Happy Returns" and Andy thought it referred to copies.

## COHAN DONATES ROYALTIES

George M. Cohan has turned over his royalties amounting to \$6,000 received from the sale of the song "When You Come Back," to be used in furnishing entertainments for the returning U. S. soldiers.

Early last week the Friars' Club, the Lambs' and the Stage Women's War Relief Association received Mr. Cohan's check for \$2,000 each, with instructions to use it in the manner deemed best.

## HARRIS HAS NEW NOVELTY

"Why Did I Waste My Time on You?" a new novelty ballad by Joe, Gold and Eugene West, writers of "Ev'rybody Shimmes Now," has just been released by the Charles K. Harris house. The new number is being featured by many well known singers, all of whom report that it is scoring a decided success for them.

## SONGWRITERS RETURNING

Wolfe Gilbert and Anatol Friedland have completed their tour over the Orpheum Circuit and will be back in New York early in February. They will play the local Keith theatres, beginning at the Royal on Feb. 11.

## JESSE GREER AT CAMP UPTON

Jesse Greer, the songwriter and pianist formerly with the Harry Von Tilzer Music Co. now in the U. S. Army, is back from France and is stationed at Camp Upton. He expects to receive his release within the next week or two.

## "AFTER ALL" RELEASED

"After all," the latest song by Lee S. Roberts and J. Will Callahan has been released by Jerome H. Remick & Co. The Remick house announces it as the successor of "Smiles."

## MORTON SINGS FEIST SONGS

Nat Morton, the ballad and jazz singer at Pabst's 125th St. restaurant, is successfully featuring "The Heart of A Rose," as well as several other songs from the Feist catalogue.

## BASKETTE IN VAUDEVILLE

Billy Baskette, writer of "Good-Bye Broadway" and several other well-known songs, is now in vaudeville and is playing over the Loew Southern time.

## WATERSON BUYS "MICKEY"

The Waterson Co. has bought from Daniels & Wilson the song "Mickey," which has been featured with the motion picture of that name.

## DILLON WITH THE HARMS CO

Harold Dillon, the pianist, who for the past year has been connected with the Artmusic Co., is now with the T. B. Harms Co.

## JACK MAHONEY WITH REMICK

Jack Mahoney is now with J. H. Remick & Co. doing special writing in addition to furnishing the house with some new songs.

## GREEN SINGS OWN SONG

Arthur N. Green, of Green and Lafell, is featuring his own song, "Nobody's Baby," over the Loew Circuit.

## PUBLIC WANTS MORE MUSIC MEN'S GAMES

Clipper Office Deluged with Letters Demanding That the Publishers and Actors Stage Ball Games

Several weeks ago the CLIPPER published in the nature of a news story the fact that there was in music publishing circles much interest in the baseball games which were played last season between the Publishers and Actors and that a series arranged for this season would doubtless afford much pleasure to the participants and their friends and would be largely attended.

The publication of the article was responsible for over a score of letters from various parts of New York from people in the theatrical and mercantile lines all of whom were not only in favor of the series, but several stated that the publishers could only lay claim to being true sportsmen by arranging a number of games in order that the actors might have an opportunity to reverse the standing of last year.

Several of these letters were published but as the publishers have as yet made no announcement the tone of the constantly arriving communications has changed and the writers are accusing the publishers' team of fearing the outcome of a series.

## GERBER WITH THE WITMARKS

Alex Gerber, the lyric writer, has signed a contract to write exclusively for the firm of M. Witmark & Sons for a term of years. Gerber is now in the army, having enlisted in October, 1917, and claims to be the first songwriter to join the colors. Gerber has a number of successful songs to his credit, among them being, "He's Living the Life of Reilly," "You Can't Stop Me from Loving You" and "Keep Your Eye on the Girlie You Love."

## FORSTER OPENS N. Y. OFFICE

F. J. A. Forster, the Chicago publisher, has opened a branch office at 124 West 47th St., New York. Tom Payton will be in charge and Richard Long and Leon Flatow make up the professional staff.

One of the first numbers to be exploited is "Egyptland," recently purchased from the Echo Music Co.

Herbert I. Avery, well known in local music publishing circles, has been engaged as sales manager of the Forster Co.

## NEW MUSIC HOUSE FORMED

Bobby Heath, a songwriter and vaudeville performer, and Sam Gold, formerly with the McCarthy & Fisher Co., have formed a music publishing company in Philadelphia and have opened offices in the Keith Theatre building.

## VON TILZER OPENS OFFICES

Harry Von Tilzer has opened a branch office in the Keith Theatre Building, Philadelphia, and another at 220 Tremont St., Boston. Harry Link is manager of the Philadelphia office and Billy Harrison the Boston branch.

## BERLIN OUT OF THE ARMY

Sergeant Irving Berlin received his discharge from the army last week and is back in civilian clothes. Berlin was in the U. S. service a little over a year and is now spending a vacation in Florida.

## CHICAGO PUBLISHER IN NEW YORK

Edmund Braham, manager of the Chicago music house of Francis-Clifford, is making an extended business trip in the East. He is now in New York, where he plans to remain for several weeks.

## CARROLL WITH WATERSON

Harry Carroll, recently with the McCarthy & Fisher Co., has signed with Waterson, Berlin & Snyder.

## NEW SONG SCORES QUICK HIT

"When I'm Dry, Dry, Dry," a new novelty number by James V. Monaco and Joseph McCarthy released last week by the McCarthy & Fisher house, has scored one of the quickest hits on record. It is being featured by scores of the best singers of comedy numbers and with each one it has met with a decided success. The professional rooms of the publishers are crowded with singers learning the new number.

## NEW EDWARDS' SONG SCORES

Gus Edwards at the Palace Theatre last week in a new Revue was one of the hits of the big bill. One of the outstanding song successes in his act was the new song "Welcome Home, Laddie Boy, Welcome Home," one of the best numbers he ever wrote. Mr. Edwards sang it and special choruses were rendered by his clever company. It is published by M. Witmark & Sons.

## NEW HERBERT OPERA COMING

"The Velvet Lady," a new musical play with music by Victor Herbert, comes to the New Amsterdam Theatre on Monday night, February 3. The piece is based on the play, "A Full House," and is said to be even better in its musical form than as a farce. A number of Herbert's best melodies are in the score.

## MORE ENTERTAINERS NEEDED

Ray Walker, the songwriter who is now in France, in a letter to the CLIPPER, says that entertainers for the soldiers abroad are needed more than ever now. Walker is the only one left in France of the original Margaret Mayo unit and intends to remain abroad as long as needed.

## SUTHERLAND RETURNS HOME

George Sutherland, the Australian music publisher, who has been spending several weeks in America, returned home last week. Mr. Sutherland is connected with the firm of Allas & Co., of Melbourne.

## PARIS CO. RELEASES SONG

The Paris Music Co., of San Francisco, Cal., has released a song entitled "I'm Off to be a Soldier, Too." The writer of the number copyrighted it in 1917, but did not publish it until last fall.

## NEW FEIST SONGS RELEASED

"What Do You Mean by Loving Somebody Else When Your Love Belongs to Me?" and "Salvation Lassie of Mine," are two new numbers recently released by the Leo Feist house.

## THOS. GRAY IN LONDON

Thomas J. Gray, the songwriter and vaudeville author, who has been in France entertaining the soldiers, is now in London writing some special material for one of the big revues.

## HERBERT MARPLE IN NEW YORK

Herbert Marple, of Sherman, Clay & Co., the San Francisco music publishers and dealers, is in New York showing a number of new song publications to the local trade.

## SAM FOX IN NEW YORK

Sam Fox, the Cleveland music publisher, is spending several days in New York calling on the local dealers and publishers.

## BORNSTEIN ON THE ROAD

Ben Bornstein, of the Harry Von Tilzer house, is on the road calling on the trade of the principal cities of the Middle West.

## GITZ-RICE HAS NEW SONG

Lieut. Gitz-Rice has a new song entitled "Some Day I'll Come Back to You." It has been released by the Henry Burr Music Corp.

## WATCH FOR FUTURE ANNOUNCEMENTS

Of our two great novelty songs now in preparation

# UP IN MABEL'S ROOM

a comedy song with enough extra choruses and punch lines to keep you singing for ten solid minutes; the music by ABNER SILVER; the words by ALEX GERBER, who is also responsible for the lyrics of "YOU CAN'T STOP ME FROM LOVING YOU," "AT THE FOUNTAIN OF YOUTH," "SOME GIRLS DO AND SOME GIRLS DON'T," "SINCE SARAH SAW THEDA BARA," "DON'T GIVE BACK MY WIFE TO ME," "HE'S LIVING THE LIFE OF REILLY," "KEEP YOUR EYE ON THE GIRLIE YOU LOVE," etc., etc., but in the lyric of "UP IN MABEL'S ROOM," he surely has gone these a whole lot better. The other

# I'VE GOT THE SHIMMIE BLUES

by HARRY DE COSTA, entirely different,—in fact, you can sing them both one after the other and have two great big hits in your act; a real jazz "blues" song that is up to the minute. The title speaks for itself and the song looks like a whirlwind.

**M. WITMARK & SONS**

FRANK

JIMMIE

# COOK and SAVO

"A SALVO OF SCREAMS"

At Keith's Colonial AND Royal Theatres This Week

Directors—ROSE and CURTIS

# CHAS. K. CHAMPLIN

PUTS OVER A NEW ONE IN REPERTOIRE

Chas. K. Champlin played Mahanoy City, Pa., week of Jan. 20th to a gross of nearly \$4,000.00. The house was sold out for twelve performances and the limit of standing tested every performance. Thousands were turned away. The demand was so great that a ten o'clock matinee was given on Saturday morning and two performances Saturday night, one at 7.30 and the second show at 9.45, making four plays being presented in one day. This attraction is playing to record breaking weeks everywhere.

WHAT'S THE ANSWER?

HE HAS THE GOODS!

# GEO. DeVOY AND DAYTON MAE

"AT THE STATION"

DIRECTION—IRVING COOPER

BLISS

SMITHERS

FAY

SHARKER

# QUAKER CITY FOUR

SINGING BLACKSMITHS

ALWAYS WORKING

## CHICAGO NEWS

## START MOVEMENT TO STOP SUNDAY FILMS IN ILLINOIS

Success of Movie Opponents in Indiana Has Led Chicago Sympathizers to Start Fight—New Bill to Legalize Sabbath Shows to Be Introduced Shortly

An effort to stop Sunday movies in Illinois is said to be making quite some headway, owing to the fact that the City Council of Evanston, Ill., a suburb, has ordered all movie houses closed on the Sabbath. Other Illinois cities are fighting for a closed town on Sunday.

With the victory scored in Indiana due to the passing of the bill which killed Sunday movies in that state, those behind the movement in Illinois plan to take advantage immediately and are preparing themselves for a fight.

The bill to legalize Sunday movies passed the last session of the Legislature in Indiana, but was vetoed by Governor Goodrich and was finally disposed of on Wednesday of last week when the senate

adopted a resolution to postpone consideration of it indefinitely, without opposition. Lieutenant Governor Bush announced that the effect of this will be to kill the measure. Senator McCray was the author of this original bill, but opposed it because of surreptitious changes made in it before it reached the Governor, which resulted in the veto. The changes were as to the time during which Sunday performances were legalized, the provision for shows in the afternoon being changed so as to permit them all day.

A new bill to legalize Sunday shows is to be introduced shortly and the killing of the vetoed bill is not taken as giving any forecast action on the new bill.

## ENDOWED THEATRE QUILTS

Milwaukee's endowed theatre is no longer a reality. The Webster Players, who were to be cared for by the city's social leaders, have scattered to the four winds and are winding their individual ways eastward and westward in search of other employment. When the performers were informed that the promised \$10,000 endowment fund was not forthcoming they went on strike and the company was disrupted.

## FLORENCE LE MAR INJURED

Florence Le Mar, prominent in vaudeville and cabaret circles, was severely injured and suffered a probable fracture of the spine when the Yellow Cab in which she was riding was struck by a large touring car at Monroe and Wabash avenues last week. She was immediately removed to St. Luke's Hospital by the Central Police. The car which struck Miss Le Mar, is said to be owned by J. M. Allen, a business man of Evanston, Ill.

## DIXIE SOUTHERN WINS SUIT

Dixie Southern, through her attorney, Leon Bereznik, last week won a suit against the A. B. C. agency, securing a judgment for \$125, interest and costs since 1916. The act, like several others, worked in one city and was then cancelled, although it was to play in a number of other cities, on tour.

## ROCK SHOW GETTING READY

William Rock and Frances White are again preparing to take to the road in the very near future. The entire cast of their revue will remain intact with the exception of Jack Gardner who will be succeeded by Henry Clive.

## HAND BACK WITH W. V. M. A.

Armin J. Hand, bandmaster with Sousa's Great Lake Band, has been discharged from the service and has returned to his post as manager of the band department of the Western Vaudeville Managers' Association.

## FILM STRIKE APPEARS SETTLED

The threatened strike of motion picture operators seems to have been practically settled through the injunction secured by the theatre managers last week. However, there are rumors of unrest and trouble is being looked for.

## MALLOY HAS NEW PLAY

"Dan from the West" is the title of a play written by Major Malloy, to be produced by the author in Chicago, during February or March. It is a play of rural life in Indiana.

## NEW ACTS AND REAPPEARANCES

(Continued from page 18)

## ROTINA AND BARRETTI

Theatre—Keith's, Jersey City.

Style—Singing and talking.

Time—Eighteen minutes.

Setting—(Special) *In two*.

The stage is set to represent an aviation field, the act carrying its own drop. This is a well painted bit of canvas depicting several aerodromes, hangars, etc., unobtrusively blended into an attractive landscape, which discloses a rolling countryside with three or four planes flying about in the far distance.

The woman, Rotina, enters first, in the character of an Italian flower girl. Throughout the act she uses an excellent Italian dialect. A tried and true Italian folk song serves to bring her on, and, at the same time, brings to light the fact that she owns a soprano voice of good range and pleasing quality.

As she finishes singing, her partner, Barretti, makes his entrance in a novel manner, descending from the flies in what appears to be an observation balloon. The latter is "practical," and unlike most props of this sort utilized by vaudeville acts, works flawlessly. Barretti wears a military uniform which he carries exceedingly well.

Following a short bit of harmonizing, the pair indulge in a few minutes of repartee, with the woman making good use of her Italian dialect. The talk is embellished here and there with an occasional phrase spoken in genuine Italian. The conversational efforts of the duo are productive of plenty of good comedy, the woman making the best of every opportunity offered her to capture laughs, and the man handling his straight role in an easy likable manner, that betokens the experienced "feeder." While the woman is making a change to a male aviator's costume, in which, by the way, she presents a decidedly attractive appearance, the man warbles a ballad pleasantly.

More conversational get-backs follow. This furnishes another good chance for the team to display their comedy abilities.

The act as it stands constitutes a good number for the pop houses, and, with a bit of doctoring in one or two odd spots, can be whipped into a turn that would be able to more than hold its own in an early spot on big time bills. F. E.

## BOB O'CONNOR &amp; CO.

Theatre—Fifty-eighth Street.

Style—Talking.

Time—Twelve minutes.

Setting—One.

Bob O'Connor and Company presented a fair little sketch here that would have gone over much better if the people in the act had not been too anxious to get the words out of their mouths. As it was, many of them were not understandable.

The setting shows a professional office building where two girls, each carrying grips, meet each other. The name of one is Violet Clark and the other Rose Clark. But they are not related. They talk to each other in tones that can't be heard and it is only later in the act that what they were saying is discovered.

It seems that one is to meet her tailor in front of the building and the other a missionary with whom she is to go to China. O'Connor enters when the girls have left the stage and tells the audience that he is supposed to meet a girl whom a friend of his promised to marry through a matrimonial paper and that her last name is Clark and her first "the name of a flower." He meets both Violet and Rose separately and they mistake him for the man they are supposed to meet. A general mix-up occurs and at last everything is straightened out and he finds the girl he was to meet is Daisy Clark. That part of the comedy which could be heard was well delivered and the act should go over on the small time. G. J. H.

## DOBBS AND WELCH

Theatre—Keith's, Jersey City.

Style—Talking act.

Time—Sixteen minutes.

Setting—One (Special).

Dobbs and Welch have a corking idea for a two-man talking act, which they have worked out splendidly, and which they put over in a highly entertaining fashion.

A drop, hung in "one," shows two apartment houses, one of which is called "The Fuller Gloom" and the other "The Rentless Apartments." "The Fuller Gloom" has a practical hallway, which contains the customary mail receptacles, push buttons, etc. A short flight of practical steps also add a convincing touch to the familiar apartment house entrance. The drop is painted particularly well and could easily pass muster in a Broadway show.

Dobbs assumes the character of a typical high janitor, and makes the part human for a vaudeville characterization foregoing the slightest tendency to overplay.

Welch is a tenant in one of the apartments. He wears a neat business suit and also plays with a convincing degree of naturalness.

The talk indulged in by the pair runs all the way from gossip about the other tenants' shortcomings, habits, vices, virtues, etc., to current topical subjects such as prohibition. A remark by the janitor relative to a new and pretty tenant on the second floor, who, he declares, has more male cousins than any woman he ever heard of, is typical of the natural trend of conversation between the two. None of the cousins seems to know each other, the janitor adds, with a knowing wink, which imparts more to the audience than a thousand words would convey.

All of the talk is bright and the laughs follow each other with a rapidity seldom found in talking acts of this kind. A third character, evidently played by a stage hand, walks in and out of the house at intervals with a can, returning in each instance with what the audience readily senses is a pint of "suds." This bit is repeated five or six times and lands a bigger laugh on every succeeding occasion.

At the finish, the pint-seeking tenant saunters on with a keg on his shoulder, just as Dobbs and Welch are in the height of a discussion on prohibition, whereupon the pair immediately stop the argument and follow the beer-laden gentleman into the apartment house. The act is ready right now for any type of bill. As it stands, it is a sure-fire comedy that should make the bigger bills in a hurry. H. E.

## HENSHAW AND AVERY

Theatre—Harlem Opera House.

Style—Talking and singing.

Time—Fourteen minutes.

Setting—One and full stage.

Henshaw and Avery started fast and kept going to the end.

They started with some patter that was fairly well put over. They pulled a lot of laughs when Miss Avery folded her parasol and it turned out to be a knitting bag. After a song on marriage by both of them they gave an impersonation of a thug and his sweetheart. Here the setting was enlarged to full stage and disclosed a dining room.

The comedy in this part kept the audience laughing. They followed it up with a farce and a scene in an imaginary taxi. The conversation with imaginary people and the pretense at riding was very well done, and scored. A neatly sung song closed the act. They should be able to play the better class of small time with success. G. J. H.

# IN THE LAND OF

Words By GRANT CLARKE

THE GREAT PEACE-MAKING SONG

Nothing Sad About It.

THE MOST MAGNIFICENT SONG OF THE PERIOD.

## THE ROSE OF NO MAN'S LAND

A Tribute To the Girls Who Take Care of Our Boys.

By JACK CADDIGAN and JAMES A. BRENNAN

Plenty of Screams Without Vulgarity.

EV'RY DAY'LL BE SUNDAY

## WHEN THE TOWN GOES DRY

By WILLIAM JEROME and JACK MAHONEY

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A Rip Snorting, lug  
Sure-Fire Joe

JA

Special Stage Versions

A TOAST SONG TO US

## THE NAVY TOOK THEM OVER

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JOY-BRINGING BALLAD

# BEGINNING AGAIN

Everything Glad About It.

Music By GEO. W. MEYER

, lugh-Spreading,  
e long Hit!

# DA

Any Kind Of An Act.

Didn't Know Where To Get It? Huh?  
It's A Hit Ain't It?

## WHAT DO YOU MEAN BY LOVING SOME- BODY ELSE

WHEN YOUR LOVE BELONGS TO ME ?

Words by  
SIDNEY D. MITCHELLMusic by  
ARCHIE GOTTLERTherefore Consequently, and Because, Of Course  
We Publish It.

OUR SEA HEROES!

# NAVY WILL BRING THEM BACK

Even the Soldier Boys Love To Sing It.

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In Rhymes of the Times

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STRAIGHT and SOUBRETTE  
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Big and Little Casino  
IN SONGS, DANCES, COMEDY

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Comedy Bar Act  
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LILLIAN  
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IN  
Odds and Ends of Versatilities

## Wardell Bros. and La Coste

Three Kids in Songs and Patter  
DIRECTION OF LEW LESLIE

## JOHN T. DOYLE & CO.

In "The Red Flash"  
A timely comedy dramatic offering.

## JIMMY DUNN

International Mimic  
Just Came East.  
See it.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 25)

Max Marcin has gone to Palm Beach for a rest of two weeks.

Charles Wayne is rehearsing with "The Royal Vagabond" company.

Louis Kline and Willis Stone are collaborating in writing a comedy.

Quinn and DeRex are to open in New York on the Moss and Brill time.

Donald MacDonald has been released from service and is now in New York.

Rachel Crothers, who wrote "A Little Journey," is to make a novel of the play.

Alice Belmore and Louis Emery have been engaged to appear in "Penny Wise."

Joe Umberger has a new act in preparation. It is being written by James Madison.

Sherman DeForest and Company are booked solid until April on the Keith Circuit.

George A. Barrett, musical director, is in Toledo, Ohio, settling the estate of his mother.

Katherine Kaelred has been signed by H. H. Frazee to appear in "Everyman's Castle."

Winchel Smith is at Palm Beach, where several other theatrical people are spending their time.

Richard Pyle and Ethel Wilson have been signed for "Leave It to Jane," now appearing in Boston.

Dallas, the harmonica player, has been routed on the Keith time for the next six weeks by Joe Shea.

Gypsy O'Brien has been engaged for "The Dancer," to be produced by the Shuberts in the near future.

Howard Kyle has been engaged for Marjorie Rambeau's revival of "Eyes of Youth" at the Manhattan.

Morris Gest paid a visit to Chicago this week to attend the opening of "Chu Chin Chow" at the Auditorium.

Dolores resumed her work in Zeigfeld's Roof shows on Monday night, having recovered from an operation.

Irene Fenwick is to play the leading role in "Sleepless Nights," a farce which the Shuberts have put into rehearsal.

Ada May Weeks has been placed under a two years' contract by John Cort and will be seen in a new review next year.

Billy Doss has been discharged from the army and has been routed over the W. V. M. A. circuit in his new single act.

Alexander Viad is taking the place of Leon Letrim, now ill with bronchitis, as the dancing partner of Florence Walton.

Rosa Rolanda has been engaged to dance in the Winter Garden's new show, "Monte Christo, Jr." now in preparation.

Julian Eltinge is producing a new propaganda film for the Fifth Liberty Loan in which he will impersonate the Statue of Liberty.

R. Emmett Kane, who was discharged from the service recently, is playing his act, Khayyam, the White Mahomet, over the Hippodrome circuit.

Anita Lawrence, mentioned as having been engaged by Bert Wilcox for his act, "Why Worry," is not the Anita Lawrence of the team of Linton and Lawrence.

Elsie De Wolf will soon land here on the Lorraine, after twenty months' absence, during which she has been nursing wounded soldiers in France.

Frank Thomas, Mona Brund and Helen Westley will appear in "Hobohemia," a new comedy to reopen the Greenwich Village Theatre on February 8th.

Mrs. Stanley Norris Thompson, who, before her marriage, was known as Leila Carton on the stage, presented her husband with a baby girl last week.

Florence Roberts has been engaged to play an extended run in Salt Lake City, Utah, as a star of a stock company. The engagement is to start on February 2.

Robert McWade has been signed to play one of the three characters in "Live Forever," to be produced by Klaw and Erlanger and George C. Tyler in the near future.

Maria Thompson Davies, owing to the success of "The Melting of Molly," is dramatizing another of her novels for the Shuberts. The title will be announced shortly.

John Philip Sousa was one of the contestants at the mid-winter shoot at Pinehurst last week. He broke 124 targets out of a possible 150 at a distance of sixteen yards.

Doris Booth, a seven-year-old dancing prodigy, danced for a number of theatrical managers last week at a studio recital given by Sasha Votichenko at the Hotel des Artistes.

Freed and Green are with the Atwell and Moss Vaudeville Company touring the Liberty Theatres for the War Department until Jan. 29. After that, the act will open on the Poli circuit.

Gilda Norris, wife of the late John Cannon, who died last week, is seriously ill at Bellevue Hospital. She is well-known in vaudeville, having played in a dramatic sketch for over twenty years.

Eleanor Painter has, according to one clause in her contract with the Shuberts, the right to ten seats at every performance of "The Climax" at the Comedy. These she will distribute to men in uniform.

Ralph Bunker, Philip White, Ruby Craven, Grace Morse, Lois England, Frank Thomas and Theo Doucet have been engaged by Conroy and Meltzer for "Hobohemia," which opens February 8 at the Greenwich Village Theatre.

Allan K. Foster has sufficiently recovered from pneumonia to resume his duties at the Winter Garden, where he will arrange all dance numbers for "Monte Christo, Jr." now in preparation to follow the run of Sinbad there.

M. Andre Messager sailed for France last week after having been here since the end of the French Symphony Orchestra's tour. He intends to leave Paris for London after a few days' stay, where he will attend the rehearsals of "Monsieur Beaucaire."

Lillian Lorraine, Irene Bordoni, Adele Rowland, George MacFarlane, Johnny Dooley, Marie Nordstrom, Gus Edwards, Edith Helen and the Police Department Band were among the thirty-five numbers on the bill at the Hippodrome, Sunday night, in a benefit for the poor children of the Bowery district.

Harry Stacy and Charles Kessler are rehearsing a new act to be called the "Stylish Stepping Girls." Seven women and three men will be carried in the show, which is equipped with elaborate wardrobe and special settings. It opens in the Middle West on Feb. 1 and will play there for five weeks before coming East.



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THEIR SONG DE LUXE

# Kisses

Lyric by HARRY D. KERR

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TO WIN YOUR AUDIENCES?  
A SONG THAT WILL LIVE?  
It is built upon artistic lines—there is thought back of it.  
Here's the haunting strain that captivates: Complete vocal copy sent on request.

*p. delicato*

The bliss of a kiss measures hap-pi-ness, If ev'-ry heart on-ly knew,—

*p. delicato*

Eyes may dis-guise ev'-ry love ca-ress, —But the lips al-ways prove if you are true; —They

tell ev'-ry spell of a lov'er's heart, All that is worth tell-ing, too, — And I

*poco rall.*

hope they re-veal All my love while I steal Just a kiss, just a kiss from you.

*poco rall.*

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Orchestration in desired key furnished recognized profession arranged to fit your act.  
**NOTICE TO ACTS** — DANCING, PANTOMIME, INSTRUMENTAL, SILENT—WE HAVE A SPECIAL INSTRUMENTAL EDITION OF "KISSES" FOR YOU. WRITE FOR ORCHESTRATION.

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BARRAGE OF  
LAUGHTER DAILY

# FRANK FINNEY

Going Over the  
Top Each Season  
with a New One

During the reconstruction period next summer, will organize a new fun propaganda to do battle with Admiral Blues, General Gloom and all other Joy Killers. Good luck and everything.

## STARS OF BURLESQUE

With Pennant Winners

### LEW LEDERER

**ROGERS and DONNELLY** (Hello Paree Company)  
RALPH JAZZ WOP

ELsie Prima Donna

At Liberty for  
Next Season

### WALTER BROWN

OLYMPIC, NEW YORK, THIS WEEK

FLYING DUTCHMAN  
FOURTH SEASON  
PAT WHITE SHOW

LOOK OUT  
FOR MUSICAL  
COMEDY

### FRANK DEVOE

BEHMAN  
SHOW

**A MARTINI BURLESQUE**  
DOING COMEDY GOING THROUGH THE KEG WITH MILITARY MAIDS

### BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME PAT WHITESHOW

**BOUTTE and CARTER**

From Below the Mason & Dixon Line "Hello Paree" Company

**FRANCES CORNELL**  
PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

**EDDIE HALL**  
NUT COMEDIAN THE BOY WITH THE FUNNY LAUGH MILITARY MAIDS

**HARLIE MAYNE**  
PRIMA DONNA GOLDEN CROOKS

**KATHRYN DICKEY**  
PRIMA DONNA JAS. E. COOPER'S SIGHTSEERS

**JOE LURGIO** EDNA  
SPECIALTIES WITH "WORLD BEATERS"

**PEARL LAWLER**  
PRIMA DONNA SECOND SEASON BROADWAY BELLES

**CLAUS & RADCLIFF**  
ECCENTRIC Successful—Returned to the Fold MILE-A-MINUTE GIRLS

**RUTH ROSEMOND**  
Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers

### MARGUERITE WELCH

BON TONS MUSICAL COMEDY, INDEFINITE  
FEATURED PRIMA DONNA  
SEE WILL ROEHM FOR NEXT SEASON

### FLO DAVIS

Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

### EDDIE LLOYD

JUVENILE Direction—IKE WEBER BEN WELCH SHOW

### KITTY GLASCO

PRIMA DONNA HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: "FERN MILLER"  
"Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

**HAZEL MARSHALL and ENGEL CECIL**  
PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

**EMILY NICE**  
SOUBRETTE SECOND SEASON—HELLO PAREE CO.

**FLO WELLS**  
PRIMA DONNA FRENCH FROLICS

**SMILING NELLIE WATSON**  
SOUBRETTE DAVE MARION'S "AMERICA'S BEST"

**HELEN TARR**  
FEATURED PRIMA DONNA SAM HOWE'S SHOW 1917-18-19

BURLESQUE NEWS  
(Continued from page 13 and on 34)**"PIRATES," OVERHAULED,  
IS NOW A BETTER SHOW  
THAN EVER BEFORE**

The "Pirates," as seen at the Gayety, Brooklyn, last week, was a far better show than the one we caught at the Star earlier in the season. There have been several changes in the cast, and the show has been reconstructed. A few of the former scenes and bits are still in the show, but they have been switched around so that there is something to them now.

A number of other bits and scenes have also been added, which, although old, have been put on in such a manner that they look different. These are placed so that there is something to them now, whereas they meant nothing before. John Black, who joined the company since we last saw it, is responsible for the reconstruction work, and has done it well.

Black does a "rube" in the first part, and a "bum" in the burlesque, handling both in a fine way. Bentley, who had just opened with the show when we saw it last, is more at home now and working much easier. Both these fellows hold up the comedy nicely throughout the show. Bentley is using a different Hebrew make-up and it helps him with the line of work he is doing.

Billy Wallace, the only male member of the company left with the show who started the season with it, has changed his line of work again. He is now doing a "hick" straight, and carries it off well. He does a "bum" in the second part, getting much fun out of it. Joe Argus was the natty straight we saw the last time, and gave good results. He closed with the show last Saturday night. Frances Cornell repeated her success as the

prima donna. She is one of those women who not alone can put a number over, but can read lines. She also works well in scenes and with the male members of the company. Mae Kearns, who closed with the show Saturday night, didn't do much, but kept things going while she was on.

Sue Milford, another new, smart looking girl with a pretty form, is the new soubrette. She is a lively girl, and puts plenty of giner into her numbers, which usually called for several encores. She has a snappy manner of putting her numbers over that the audience liked. She is looking better than the last time we saw her, and she dresses her hair in a prettier style. Her costumes were attractive.

Henri and Lizzell have been placed up earlier in the show, and their dancing act now shows its real worth. They do an acrobatic dance that stopped the show last Friday night when they were compelled to take half a dozen bows before the performance could go on. Henri works through the show and does a comedy bit that pleases in the burlesque.

The way the show is now arranged, it should have no trouble in going along the balance of the season. It is a pleasing entertainment, and Black has done good work in putting it in its present shape. SID.

**"WORLD BEATERS" CHANGE**

BALTIMORE, Md., Jan. 16.—Chas. Raymond, who recently closed as straight man for the "World Beaters," has joined the Lew Kelly Show in this city. Chas. Fagen, who has returned from France, will join the show as soon as he is discharged from the Army. Harry Ward will close with the show in Washington next week.

**B. F. KAHN'S UNION SQUARE THEATRE  
STOCK BURLESQUE****With All Star Cast**

**BILLY (GROGAN) SPENCER      FRANK MACKEY  
JAS. X. FRANCIS      BRAD SUTTON  
LOUISE PEARSON      LORRAINE  
BABE WELLINGTON      EVE LEWIS**

AND

**BIG BEAUTY CHORUS**

Address all communications to B. F. Kahn

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Comedians—Prima Donnas—Soubrettes—Straight-Men—Specialty People—  
Singers—Dancers—Musical Acts—Chorus Girls—Permanent Engagement.  
Send Photos. Address IRONS AND CLAMAGE, HAYMARKET THEATRE,  
CHICAGO, ILLS.

**STELLA MORRISSEY**

Prima Donna—Chas. M. Baker's "Speedway Girls"

STAR, BROOKLYN, THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

**CHAS. LEVINE, Jr.**

JUVENILE AND ACROBATIC DANCER WITH CHAS. M. BAKER'S "SPEEDWAY GIRLS."

STAR, BROOKLYN, THIS WEEK;

Season's Sensation

Direction Ike Weber

**GRACE HOWARD**

Soubrette  
CHAS. WALDRON'S  
BOSTONIANS

FEATURED AS  
WHIRLWIND  
DANCERS

**HENRI and LIZELL**

WITH  
PIRATES

PRIMA  
DONNA

**E D E M A E**

MILLION  
DOLLAR  
DOLLS

JACK REID AND HIS RECORD BREAKERS  
THIS WEEK, MAJESTIC, SCRANTON, PA.

BUNNY DALE  
INGENUE OF THE DISTINCTIVE INDIVIDUALITY

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Theatrical Hostelry, Cafe and Cabaret

Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

# GEO. H. WARD

Doing Principal Comedy With Chas. M. Baker's "Speedway Girls"

STAR, BROOKLYN, THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

## STARS OF BURLESQUE



### SOPHIE DAVIS

SOUBRETTE

PACEMAKERS

### BERT and PAULINE HALL

WITH STAR AND GARTER SHOW

SEASON 1918-19

### PURCELLA & RAMSAY

BILLY JUVENILE

EVYLEEN SOUBRETTE

WITH MOLLIE WILLIAMS' GREATEST SHOW

### LAURA HOUSTON

SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

### JOE KELSO BROS.

HARRY

Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

### ADA MORSE

Grecian Dancer

Al Reeves Big Show

### BABE WELLINGTON

SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

### BABE HEALY

SOUBRETTE

GIRLS DE LOOKS

### TOM AIKIN

JACK SINGERS BEHMAN SHOW

### MATTIE DELECE

The Million Dollar Doll

Ingénue "Best Show in Town"

### FEATURED INGENUE NELLIE NICE

THIRD SEASON HELLO PAREE

### GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL

DIRECTION—ROEHM and RICHARDS

HIP HIP HOORAY GIRLS

### THELMA SEAVELLE

THE HURRICANE SOUBRETTE

2d Season with "Hip, Hip, Hooray Girls"

HICK STRAIGHT

### BILLY WALLACE

WITH PIRATES

### RAINBOW LILLIE AND MOHAWK

20th Century Indians

### CHARLIE MAC

MILLION DOLLAR DOLLS

### EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

### MARTY PUDIG

NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS

DIRECTION—ROEHM and RICHARDS

### DELLA CLARK AND LEWIS WILL

PRIMA DONNA—MELBA OF BURLESQUE

CHARACTERS

HERK-KELLY-DAMSEL'S PACEMAKERS

Direction—I. N. WEBER

### GEORGE BROADHURST

DANCING HOP

GROWN-UP BABIES

### A. ELLSWORTH

STRAIGHT and CHARACTERS

WITH MILITARY MAIDS

### CY ARDINGER

With "Trail Hitters"

### ETHEL JOHNSON

SOUBRETTE

GROWN UP BABIES

### FRANKIE MARTIN

SOUBRETTE

AS WILD AS EVER

BEN WELCH SHOW

### BERNIE CLARKE

SINGING AND DANCING JUVENILE—BOSTONIANS

DIRECTION—IKE WEBER

### JOHN O. GRANT

Straight—Co-Producer

Personal Direction Chamberlain Brown

Hello Paree Co.

### AMETA PYNES

13TH SEASON WITH BEHMAN SHOW

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 21)

Lillian Kemble opened this week in "The Brat" in Memphis, Tenn.

Frederick Truesdale is a new addition to the cast of "East Is West" at the Astor.

Grace Louise Anderson has been engaged to open in "Navy Blue" in London next June.

Flore Revalles has been signed to appear in the Winter Garden's new show, "Monte Christo, Jr."

Lew Cooper was sued last week by Eddie Mack, the clothier, the latter obtaining judgment for \$146.30.

John Harwood has purchased a new play which he expects to produce soon. It is called "The Jemchick."

George Flateau has been engaged by the Selwyns and will appear in one of their forthcoming productions.

Adeline O'Connor, Glenn Hunter and Jay Strong have been engaged for a special company of "The Climax."

Sam Rice is rehearsing a vaudeville act which he will open next week. He will work with a man and woman.

Kevitt Man and Alf Helton have been engaged by the Scibilia Theatrical Company for the cast of "Penny Wise."

Capt. Rosenblum has been appointed manager of the Liberty Theatre, Camp Mills, succeeding George H. Miller.

W. Frank Harling will lead orchestra for "Hobohemia," opening at the Greenwich Village Theatre on February 8th.

Sidney Toler has signed with Klaw and Erlanger and George Tyler for "Live Forever," which opens Feb. 10 in Baltimore, Md.

Ermani Stuart mourns the loss of her sister, Jessie, who died last week in Chicago after being ill with the flu for two days.

Howard Johnson has joined the Cohan and Harris, "A Tailor Made Man" company now playing in Philadelphia at the Garrick Theatre.

Eddie Conrad, manager of the Al. G. Fields' Minstrels, now in Albany, celebrated the first birthday of his youngest son, Jack, last week.

Lee Stafford and Ray Dagiston are scheduled for an opening at the Myrtle, Brooklyn, the last half of this week, where they will appear in a new act.

Lula Beeson, who for years was a well known soubrette in burlesque, is doing black face in McIntyre and Heath's new show. It is her first attempt at this line.

George Gershwin and Isadore Caesar, who wrote the interpolated numbers for "Good Morning, Judge," went to Washington Saturday to attend the play's opening there.

The Three Dancing Fifers, who have been appearing over New England Circuits, are now being booked by Evangeline Weed. They will open some time this week.

Charles Marsh has defeated a number of suits brought against him by Amato's Italian Band, based upon certain contracts covering a Texas trip. Leon Bereznak handled them for him.

Adrian K. Morgan is being sought by the American Express Company in Boston at 145 Camden street, where a trunk is being held for him. The trunk is registered under the number of O. W. M., No. 23938.

Evelyn Dockson, formerly of George Choos' "Perhaps You're Right" company,

was operated on last week at St. Luke's Hospital, Kansas City. She is now convalescing at her home at 3021 Olive St., Kansas City, Mo.

Mme. Bertha Kalich last Sunday took the members of "The Riddle Woman" company to the concert at the Metropolitan Opera House and then to supper at her home in Cathedral Parkway, in celebration of her birthday.

The Kanazawa Company, Mme. Kinura, Santi, Leola Lucy, Gloria Foy, the Bartos Brothers, Mignon, Rita Lee, Arthur Aldridge, Charles Derrickson, Wiley and Ten Eyck Brothers and Bobby have been engaged for the second edition of "The Spice of Life," at the Palais Royal.

John Henry Stewart, who said he is an actor, was arrested last week on the complaint of Auto Scott, a stevedore, who alleged that Stewart took his best and only overcoat, which had a watch in one of the pockets. Magistrate Frothingham, of the Heights Court, held Stewart in \$300 bail for Special Sessions.

Gordon and William Dooley, Arline Chase, Frances Pritchard, Phil Baker, Julia Ballew, Joseph Santley, Ivy Sawyer, Roy Atwell, Juliette Day, Fred Graham, Vivienne Segal, Carl Randall, Harry C. Browne, Oscar Shaw, Anna Wheaton, John Steele, Jack Hazzard and Lieutenant Gitz-Rice are performers who appeared at the benefit for the After Care Home for Crippled Children at the Century last Sunday night.

DeWolf Hopper, John J. McGraw, Johnny Evers, Wilton Lackaye, William Collier, Patricia Collinge, William Courtenay and Thomas A. Wise, Adele Rowland, Irene Bordoni, Bessie McCoy Davis, Ed Wynn, Florence Reed, Edith Helena, Emmett Corrigan, Donald Brian, George McFarland, Gus Edwards, James Hussey, Bert Williams, Johnny Dooley, Frisco, Loretto McDermott and Bert Kelly's Jazz Band, Marie Nordstrom, Edna Whistler, Lillian Lorraine, Green and Blyer, Charles Olcott, George Price, Baby Francene, Oklahoma Bob Albright, Izetta, Yvette Rugel and Albert Hockey, Fire Department Quartette and Hal Hixson and Company appeared at the benefit for the poor of the Parish of the Church of St. James and the Bowery section of New York, at the Hippodrome last Sunday night.

  
**Arabian Nights**  
 Oriental Song  
 Intermezzo ~ One Step  
 T.B.HARMS  
 & Francis Day & Hunter  
 NEW YORK

Anyone knowing the present address of  
**HELEN BENTLEY**  
 or  
**NELLIE BUCKLEY**

"Actress," sister of the late Anna Buckley of New York. Her son, Manning, and friends are very anxious to hear any information concerning her. Address **MRS. MARY TATE**, 154 College St., St. James, Winnipeg, Canada.



Hope my friends  
 who are in New York  
 when I am will  
 look me up - Palace  
 week of Jan. 27<sup>th</sup>  
 Frances Kennedy

## WANTED AT ONCE

FOR

### JIMMIE HODGE'S MUSICAL COMEDY CO.

Jazz Cornet, Clarinet and Drummer. Write at once stating lowest salary.  
 Week January 27, Shamokin, Pa. Week February 3, Hazleton, Pa.



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## NEW ORLEANS, LA.

Orpheum—Annette Kellermann—Bert Swor-  
Imhoff, Conn & Coreene—Sidney Phillips—Sylvia  
Loyal & Co.—Rizzo & Buff—Nelusco & Hurley.

## OAKLAND, CAL.

Orpheum—"Forest Fire"—Elsa Ruegger—J. &  
M. Harkins—Ferry—Barry Girls—Santos & Hayes  
—Harry Jolson.

## OMAHA, NEB.

Orpheum—Lambert & Ball—"Petticoats"—Lan-  
der Bros.—Brisee & Raub—Paul La Varr & Co.—  
Charles Wilson—The De Wolf Girls.

## PORTLAND, ORE.

Orpheum—"White Coupons"—Bert Baker & Co.—  
Burns & Frabito—Four Harmony Kings—Hector  
—Ramsdells & Deyo—Lunette Sisters.

## ST. PAUL, MINN.

Orpheum—Theodore Kosloff & Co.—Lewis &  
White—Jean Barrios—Eily—Flanagan & Edwards.

## SEATTLE, WASH.

Orpheum—Jos. Howard's Revue—Kennedy &  
Rooney—Claudius & Scarlet—Walter Fenner & Co.—  
Jos. Jefferson Troupe—Chas. & Adelaide Dun-  
bar.

## SAN FRANCISCO, CAL.

Orpheum—Rae Samuels—Robin Elephants—  
"Dream Fantasies"—Leo Kohlmar & Co.—Wm.  
Smythe—Margaret Farrelly—Jennings & Mack—  
"The Only Girl."

## SALT LAKE CITY, UTAH.

Orpheum—Sea Wolf—Courtney Sisters—Four  
Buttercups—Grace Nelson—Chyo & Chyo.

## ST. LOUIS MO.

Orpheum—Lucille Cavanagh—"Married  
Via Wireless"—Dooley & Sales—Lightners & Alexander—  
Boyce Coombé—"Birds of a Feather"—Julius  
Tannen—Bessie Clifford.

## SACRAMENTO, STOCKTON &amp; FRESNO, CAL.

Orpheum—Stella Mayhew—Leo Beers—Sansone  
& Deillah—Brierre & King—Mazie King & Co.—  
Eddie Borden & Co.—Caroline Cohl & Co.

## VANCOUVER, CAN.

Orpheum—Heart of Annie Wood—Westony &  
Lorraine—Hampton Blake—Ball & West—Valle-  
cita Leopards—Cameron, Devitt & Co.—Three  
Mizunos.

## WINNIPEG, CAN.

Orpheum—Valeska Suratt—Wanzer & Palmer—  
Everest's Circus—Primrose Four—Street Urchin—  
Walters & Walters—Three Bennett Sisters.

## LOEW CIRCUIT

## NEW YORK CITY.

American (First Half)—Wastika & Understudy—  
Cleveland & Dore—Borsini Troupe—Sol Berns—  
Gypsy Troubadours—Frank & Tony—Rudinoff—  
Harris & Mantion—Mykoff & Vanity (Last Half)—  
Quinn & DeRex—Payton, Howard & Lizette—  
Frank Morrell & Co.—Bernardl—Belle Rutland—  
Saxton Kolar & Co.—Gallerini & Son.

Greeley Square (First Half)—Chas. Gibbs—  
Keating & Walton—Saxton Kolar & Co.—Shelton  
Brooks—Colini's Dancers. (Last Half)—Seibnbl  
& Grovini—Watkins & Williams—Nell Verga—  
"The New Yorker"—Harris & Manion—Barry &  
Layton.

Delancey Street (First Half)—Wellington &  
Sylvia—Harry Tenney & Co.—Martin & Clare—  
Cardo & Noll—Kenny & Hollis—Walther Duo.  
(Last Half)—Brosius & Brown—Scanlon & Denno—  
Josephine Davis—McMahon & Chappelle—Frank  
Terry—Fox Jenson & Co.

National (First Half)—Seibnbl & Grovini—  
Knowles & Hurst—Chas. & S. McDonald—Josephine  
Davis—Six Virginian Steppers. (Last Half)—  
Walther Duo—Iola Wentworth—John T. Doyle &  
Co.—Violinists—Martin & Clare.

Orpheum (First Half)—Brosius & Brown—Wat-  
kins & Williams—Wm. Dick—John T. Doyle &  
Co.—Bert & Betty Wheeler—Werner Amors Trio.  
(Last Half)—Knowles & Hurst—Cardo & Noll—  
"What Women Can Do"—Sol Berns—Six Virginian  
Steppers.

Lincoln (First Half)—Esmeraldo—Mills & Mou-  
ton—J. K. Emmett & Co.—Frank Bush—Payton,  
Howard & Lizette. (Last Half)—Wellington &  
Sylvia—Harry Tenney & Co.—Hudson & Jones—  
"Boat Voyage."

Boulevard (First Half)—Three Herbert Sisters—  
Belle Rutland—Frank Morrell & Co.—Frank  
Farron—"Submarine F.7." (Last Half)—Marshall  
& Welton—Chas. Gibbs—Grace Leonard & Co.—  
Keating & Walton—"Submarine F.7."

Avenue B (First Half)—Julia Ballero—Ander-  
son & Burt—"Pay As You Enter." (Last Half)—  
Tlyon & Ward.

Victoria (First Half)—Fox Benson & Co.—Viola  
Daval—Bernardl—Hudson & Jones—Violinsky.  
(Last Half)—Melya Sisters—McCormack & Irving  
—Chas. & S. McDonald—Wm. Dick—Colonel's  
Dancers.

## BROOKLYN.

Metropolitan (First Half)—Weiss Troupe—  
McCormack & Irving—Harry First & Co.—Frank  
Terry—"What Women Can Do." (Last Half)—  
Borsini Troupe—George A. Mack—Werner Amors  
Trio—Donovan & Lee—Gypsy Troubadours.

DeKalb (First Half)—Scanlon & Denno—Wal-  
man & Berry—McMahon & Chappelle—George A.  
Mack—"Bon Voyage." (Last Half)—Emeraldo—  
Mack & Paglin—J. K. Emmett & Co.—Shelton  
Brooks—Bell & Eva.

Fulton (First Half)—Marshall & Welton—Mack  
& Paglin—"The New Yorker"—Lola Wentworth—  
Berry & Layton. (Last Half)—Swain's Cats &  
Rats—Viola Duvall—"The Big Punch"—Frank  
Bush—Harry & Anna Scranton.

Palace (First Half)—Tlyon & Ward—Gen.  
Pisano & Co. (Last Half)—Campbell & Mills—  
"Girl & the Cop."

Warwick (First Half)—Gallerini & Son. (Last  
Half)—Julia Ballero—Gen. Pisano & Co.

## BOSTON, MASS.

Orpheum (First Half)—Harry Fisher & Co.—  
O'Neill Sisters—Arnold & Taylor—Woolf &  
Stewart—Hank Brown & Co.—Knapp & Cornellia.  
(Last Half)—Evelyn & Dolly—Green & LaFell—  
Ed. F. Reynard & Co.—Alf Grant—Kluting's  
Animals.

## BALTIMORE, MD.

Hippodrome—Alvarez Duo—Walsh & Edwards—  
Robt. Henry Hodge & Co.—Nevins & Erwood—  
Ross Wyss & Co.

## FALL RIVER, MASS.

Bijou (First Half)—Evelyn & Dolly—Green &  
LaFell—Ed. F. Reynard & Co.—Alf Grant—  
Kluting's Animals. (Last Half)—O'Neill Sisters,  
Knapp & Cornellia—Arnold & Taylor—Woolf &  
Stewart—Hank Brown & Co.

HAMILTON, CAN.

Loew's—Payne Children—Great Howard—Chas.  
C. Rice & Co.—Smith & Troy—Catherine Craw-  
ford & Co.

## HOBOKEN, N. J.

Lyric (First Half)—Kitter Duo—Grace Leonard—  
Jimmy Britt—Sam Curtiss & Co. (Last Half)—  
Romaine—Frank Farron—Charles the Monk.

## MONTREAL, CAN.

Loew's—Dix & Dixie—Calvin & Thornton—Eck-  
hoff & Gordon—Victoria Four—Golden Troupe.

## NEW ROCHELLE, N. Y.

Loew's (First Half)—Campbell & Mills—The  
Punch. (Last Half)—Wainman & Berry—Ander-  
son & Burt—Kenny & Hollis.

## PROVIDENCE, R. I.

Emery (First Half)—Sherwin Kelly—Harmon &  
Harmon—"Les Merchants"—Ryan & Lee—  
Montambo & Nap. (Last Half)—Gagnell & Mack  
—Jenks & Allen—Ryan & Lee—Norvellos.

## SOUTH BETHLEHEM, PA.

Loew's (First Half)—Romaine—Corelli & Gil-  
lette—Charles the Monk. (Last Half)—Kiltie  
Dude—Mabel & Johnny Dove—Jimmy Britt.

## SPRINGFIELD, MASS.

Palace (First Half)—Wilfred Du Bois—Gordon &  
La Mar—Doris & Russell—Montana Five. (Last  
Half)—Henry Ferrer—Tom & Dolly Ward—Har-  
vey, Honey & Grace—Sergeant Christman.

## TOKYO, CAN.

Tonge Street—Pollard—Makarenka Duo—Fres-  
cotts—Tyler & Crolius—Jos. Darcy—Louise Hart &  
Co.

## POLI CIRCUIT

## BRIDGEPORT, CONN.

Palace (First Half)—Wilfred Du Bois—Gordon &  
La Mar—Doris & Russell—Montana Five. (Last  
Half)—Henry Ferrer—Tom & Dolly Ward—Har-  
vey, Honey & Grace—Sergeant Christman.

## POLI (First Half).

Poli (First Half)—Julian Hall—Macart & Brad-  
ford—Hallen & Hunter. (Last Half)—Lillian  
Herline—"Billet 13"—Nip & Tuck—Four Ortons.

## HARTFORD, CONN.

Poli (First Half)—Brent & Aubry—Stewart &  
Wood—Reed, La Mont & Henkel—Dorothy De  
Shelle & Co.—Dobbs & Welch—Pearl, Allen & Co.  
(Last Half)—Rives & Roberts—Weston & Eline—  
"Review Comique."

## NEW HAVEN, CONN.

Palace (First Half)—Guero & Carmen—Dave  
Ferguson & Co.—Mary Haynes & Co.—"Girls of  
the Altitude." (Last Half)—Audrey Bros—La Mont &  
Hall—Macart & Bradford—Reed, La Mont &  
Henkel.

## BIJOU (First Half).

Bijou (First Half)—Henry Ferrer—Tom & Dolly  
Ward—Gill & Veak—Harvey, Honey & Grace—  
Sergeant Christman. (Last Half)—Wilfred Du  
Bois—Gordon & La Mar—Dorothy De Shelle & Co.—  
"Harmony Girls—Oklahoma Four.

## SCRANTON, PA.

Poli (First Half)—Wallin & La Favor—Anna  
Francis—Archer & Carr—Miller & Penfold—  
"That's Going Some"—Arizona. (Last Half)—  
Frank Wilson—Eadie & Ramsden—Francis Renault  
—Royal Uvens Japs.

## SPRINGFIELD, MASS.

Palace (First Half)—Tivoli Girls—Jason & Ja-  
son—Nip & Tuck—Earle Cavanaugh & Co.—Wes-  
ton & Eline—Four Ortons. (Last Half)—Monroe  
Bros.—Wallace & Hallingsworth—Mary Haynes &  
Co.—O'Donnell & Blair—Pietro—"Girls of the  
Altitude."

## WATERBURY, CONN.

Poli (First Half)—Rives & Roberts—Wallace &  
Wallingsworth—"Billet 13"—"Harmony Girls—  
"Review Comique." (Last Half)—Tivoli Girls—  
Jason & Jason—Doris & Russell—Hallen & Hunter—  
Searl, Allen & Co.

## WILKES BARRE, PA.

Poli (First Half)—Frank Wilson—Eadie &  
Ramsden—Francis Renault—Royal Uvens Japs.  
(Last Half)—Wallin & La Favor—Anna Francis—  
Archer & Carr—Miller & Penfold—"That's Going  
Some."

## WORCESTER, MASS.

Poli (First Half)—Lillian Herline—O'Donnell &  
Blair—Pietro—Oklahoma Four. (Last Half)—  
Guero & Carmen—Earle Cavanaugh & Co.

## PLAZA (First Half).

Plaza (First Half)—The Belldays—Billy Elliott—  
Monroe Bros. (Last Half)—Kenney & Estelle—  
Gill & Veak—Dobbs & Welch.

## PANTAGES CIRCUIT

## BUTTE, MONT.

Pantages (Four Days)—Imperial Pekinese Troupe  
—Spencer & Wilson—Little Burglar—Weir & Tem-  
ple—Dancing Tyrels.

## CALGARY, CAN.

Pantages—Magazine Girls—McConnell & Simp-  
son—Lew Wilson—Von & Vernon—Joe Dealey &  
Sister.

## DENVER, COLO.

Pantages—Love Race—Bert & Harry Gordon—  
Jack Lavier—John T. Ray & Co.—Helen Moretti—  
Three Bullwinkle Girls.

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## TWENTY-THIRD STREET

(Last Half)

The Leon Sisters and company, three girls and a man, performed a number of feats on the tight wire in the opening position and were well received. Their stunts on the wire are all unusual and were done without a hitch.

The Two Jesters, two men, sang several songs and scored a hit. They started with a well done harmony number, and followed with a humorous selection with "wop" bits inserted. An Irish character song was followed by a solo and two "blues" numbers concluded the act.

Maurice Freeman and company won only passing favor with their sketch, which does not deviate very much from the usual small time offering of this sort.

William Cutty is a pleasing entertainer with a good assortment of gags. He also does some work on the piano. He would do well, however, to include a good humorous song.

Rucker and Winifred, one a colored comedian and the other impersonating a Mongolian, started well and maintained a fast pace until the finish. At the start the latter kept on muttering something with remarks by his partner that drew several laughs. A song by the Ethiopian was liked and, at the finish, the other made like an ancient string instrument, one a sort of trumpet and the other looking like a prehistoric string instrument. On these he produced sounds resembling the wailing of a cat on a back fence more than anything else.

Marion Harris sang several songs and was generously applauded. Although her voice is not very powerful, it has some pleasing qualities.

Julian Rose delivered his monologue and although he encountered some rough spots, the concluding part of his talk went over well.

Hadj Sambolo baffled the crowd with his mystifications. The turn is well put on and is a good closing act. I. S.

## HARLEM OPERA HOUSE

(Last Half)

The Stewart Sisters opened the bill with a fairly well presented dancing act. In one of their numbers, the spotlight is thrown on their feet, when they displayed some neat steps. A few dances in costume and one with tableaux were nicely executed and were generously received.

Alexander and Fields stopped the show with a tramp comedian skit. They use a special drop, representing a freight car and a station nearby, from which both, in tramp-make-up, emerge, one of them wearing a coat with a fur collar. After some patter, they went into a farcical song. Some clever stories followed and went over. The rest of the act consisted of parodies on new songs. The offering will be reviewed under new acts.

Mary Haynes and Company followed in a song cycle by Miss Haynes, assisted by a young lady at the piano. She started with a song to the four boys who used to be with her and are now in service. This she followed with a few character songs that were neatly done. For an encore, she gave an impersonation of a girl working in a five and ten cent store, that was cleverly executed.

Coscia and Verdi followed the Houdini picture and started with a selection in which both play the violin. A solo on the 'cello was well played by one. The act would go much better if the comedy, which is not in the least laugh-provoking, were omitted.

"What Happened to Ruth" took the honors as a laughing hit. While two of the characters are presenting a very much overdone melodrama on the stage, a "plant" in a box keeps making remarks about them. Although his remarks are not so clever, they are put in at the right time and register. The "bouncer," after warning him a few times to keep still, takes him out at the end of the act.

Chief Caupolican closed the show and presented some songs and patter. His voice is one of the best male voices on the vaudeville stage and he brought out his songs in an exceptional way. G. J. H.

## VAUDEVILLE REVIEWS

(Continued from pages 8 and 9)

## FIFTY-EIGHTH STREET

(Last Half)

The Samsteds opened the bill in fine fashion in an acrobatic offering which includes a number of lifts and a muscular display by the male member of the team.

The Strand Trio won only passing favor. It consists of three men, with one acting as the comedian. In addition to the fact that they do not know how to sing, the comedy has seen much better days. They started with a harmony number and followed with a number of gags. Two vocal solos were included and, while one of the straight men was singing a rose ballad, he seemed to find it difficult to reach the high notes. They concluded with a farce on opera which was also poorly done.

The Ara Sisters have a good small time dancing act. They have selected good music for the offering and dances with plenty of dash. A vocal solo which they include could well be omitted, for the girl who does the singing does not enunciate very clearly and has not a very good singing voice.

Oscar Lorraine cleaned up the applause and, after taking a few encores, stopped the show. He was assisted by a very clever young lady "planted" in one of the upper boxes. While Lorraine is not a very capable violinist, he is a good comedian and his "plant" did her part to perfection. It was only when she sang that the audience realized that her work was a part of the act.

Libby, Brown and Conlon found the going rough. When the male member of the trio stepped out to sing, the crowd persisted in interrupting him. Upon order being restored, two girls and a man did a number of dances and made a willing, but fruitless, attempt at comedy. The singing was also far below par and the Indian finish was slow.

Jack Inglis did his comedy act in the semi-windup and received a generous round of applause. Some of the material could be improved, but Inglis makes up for the deficiency by the way he puts it across.

Athos and Reed, a man and woman on roller skates, closed the show and did some good work. I. S.

## VICTORIA

(Last Half)

Gaynell and Mack sang and danced. There is nothing extraordinary about their singing, but their dancing proved to be a joyous bit of capable stepping, for the girl of this duo went through her clog dances in a most dainty manner, while the man contributed greatly to the favorable impression the act created by doing his acrobatic dancing steps in a remarkably graceful and rhythmic manner.

Barry and Layton did a patter song which was followed by some clog dancing. They finished with roller skates, and on these their antics were so funny that the audience laughed throughout that portion of their act.

Walters and Cliff Sisters, despite the novelty and possibilities of their act, failed to arouse any considerable amount of applause. The idea of the girls coming out of a large trunk and afterwards changing their costumes from behind it, might easily take the act from the commonplace class. But Walters' attempt to be Harry Fox and Henry Lewis at the same time, especially with the limited material at hand, sort of militated against the act's going over as it might have if he had been just Walters. However, there are some amusing situations in the act that deserve mention.

Alfred Grant succeeded in working up enough interest in his monologue to get him appreciative applause at the finish. This was due to the fact that Grant knows his business, as his material is weak.

Submarine F-7 is well staged and this in itself proves the chief element of realism that attaches to the act. M. L. A.

## EIGHTY-FIRST STREET

(Last Half)

The Burnette Twins, assisted by Mlle. Eleanor, held the initial spot and scored with their dancing. They started with a pretty little song and dance, after which the setting went to full stage. A dance to waltz time was fairly well done and was followed by a selection on the piano by Mlle. Eleanor. A few more dances and a piano selection finished the act. The girls should not try to turn handsprings until they learn how.

El Cota started with a medley of new popular songs on his xylophone, after which he played a few ballads. One of Mendelssohn's pieces followed and was well played. The Quartette from Rigoletto, ending with a number of popular and "kid" songs, completed the act and sent it off to a big finish.

Mrs. Gene Hughes and Company presented their sketch, entitled "When He Comes Back." The story is about a soldier who has married a French actress after she saved his life in France. He brings her home. His mother, at first, refuses to let her into the house, but the grandmother fixes everything. The act was well presented and acted and Mrs. Hughes kept the audience laughing all through the sketch.

Herbert Ashley and George Skipper followed with a neat singing act that went over.

One takes the part of a despondent young man and the other of a Hebrew comedian. A few songs were nicely delivered in a good tenor voice by the first and followed by parodies on them by the other.

Pauline Welch and her four sailor boys closed, and not only held everyone in their seats, but stopped the picture from going on. After flashing a reel of film showing Miss Welch and the quartette on board ship, they all come running on stage and start with a song by the boys. The setting then went to full stage and disclosed Miss Welch seated, while the boys are singing. A few songs by herself and some dancing completed the act. Miss Welch has a pleasing personality which helped to put the act over. G. J. H.

## METROPOLITAN

(Last Half)

The bill the last half of the week had, besides its feature pictures and current events, two comedy films and the vaudeville.

Gordon and Day, a man and girl bicycle act, with the former in a tramp make-up, had number one position and scored heavily. They are excellent cyclists, the man doing several remarkable feats on the wheel. The comedy work of the man also was well liked and drew many laughs. The girl, besides doing well on the wheel, is very shapely and attractive.

Jenks and Allen, man and woman, won a decided success in their rube comedy act. They opened with talk which brought laughs, and then the man told some funny stories which also caused laughter. This is followed by the woman singing in a female baritone voice, off stage, while her partner, at right first entrance, goes through the motions of singing. For this work the woman was forced to take an encore, in which she gave the same song in a falsetto voice. For a finish they did a song and a rube eccentric dance.

J. K. Emmett and Company, two men and a girl, presented a sketch written in verse, with songs and dances interpolated. Emmett was not in good voice, and his yodeling was not up to his standard. The skit, however, seemed to please.

The Leightons, two men, one of whom was a blackface comedian, the other straight, presented a singing and talking act in one that won them favor. They sang three songs, for the first two of which the man in white face played the accompaniments on the guitar. The last was a Hawaiian number, accompanied on a ukulele.

Colon's Dancers, three men and three women, closed the bill and were well liked. E. W.

## FIFTH AVENUE

(Last Half)

The Edwards Trio presented a musical offering which is very little out of the ordinary. A man and two women played the piano, cornets and trombone, and one of the girls sang.

Henshaw and Avery started with a dialogue which leaves a great deal of room for improvement, followed with a song appropriate for the act and then went into more dialogue.

Searl, Allen and company, a man and woman, did a short sketch very poorly. The manner in which they delivered their lines was decidedly amateurish.

Wright and Dietrich, announced as having just arrived from Europe where they entertained soldiers and sailors, sang a number of songs, including an original composition and scored one of the hits of the bill. Both are capable performers and, in addition, the fact that they have entertained the boys Over There makes them great favorites.

George Jessel was a riot from the start and scored a hit that was nothing short of sensational. After giving two encores and taking innumerable bows, he stopped the show.

McNally, Dinus and De Wolf did not get off to a very fast start, but worked zealously and received a generous round of applause when they left.

Joe Towle found the going easy and registered a hit with his comedy and piano playing. Towle wore the uniform of a stage hand and played his part to perfection.

Ideal, the woman swimmer who is starred in "The Diver," a Vitagraph film, went on after a rather exciting section of that film had been flashed upon the screen and won favor with a series of difficult dives. The offering is well put on and "Ideal" displays a remarkable form in doing her work. I. S.

## McVICKERS

(Chicago)

Mae Marvin opened with a clever assortment of character numbers which were neatly done.

Hall and O'Brien, with comedy talk and songs registered favorably with the audience and were heartily applauded.

Houlan and Clifton were decidedly entertaining with a splendid repertoire of songs and stories.

Harvey Devora Trio danced their way into recognition, and their comedy bits were truly laughable. Their costumes were flashy.

Dupree and Dupree executed many difficult feats on all sizes of cycles and bicycles. The audience was truly astounded and showed appreciation by applauding liberally.

Al Wohlman scored the honors of the bill with his catchy popular numbers and a few original comedy songs. He was forced to render numerous encores.

Jolly Wild and Arthur Dunn closed with a neat skit that combined some original cross-fire patter and novelty numbers of the right sort. H. F. R.

## MAJESTIC

(Chicago)

Bert Ford and Pauline Price did some snappy wire walking which scored instantly.

Kharum, a classical pianist, displayed rare technique and made quite an impression.

Julian Ash and C. H. O'Donnell in a comedy playlet entitled "Three G. M." were delightfully comical and incidentally enjoyable.

Lightner Girls and Alexander registered with their syncopated melodies and the original way in which they rendered them.

Elinore and Williams supplied laughter in abundance with rapid fire gags.

Herman Timberg and His Violin Girls easily took full honors with their snappy songs, dances and music.

Julius Tannen chattered his way to a good volume of appreciative applause.

Lord Sisters closed with their dancing review, which received the approval of the audience. H. F. R.

## DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"An Ideal Husband"—Shubert, Riviera, N. Y., 27-Feb. 1.  
 Allen, Billy—Musical Comedy Co., Baker, Dover, N. J., Jan. 27-Feb. 1.  
 Arliss, Geo.—Blackstone, Chicago, Ill., indef.  
 Army and Navy Players—Ford's Baltimore, Md., Feb. 3-8.  
 "Atta Boy"—Nixon, Pittsburgh, Feb. 3-8.  
 "Better 'Ole, The"—Cort Theatre, New York City, indef.  
 "Big Chance, The"—(Mary Nash—48th St., New York City, indef.  
 "Business Before Pleasure"—Garrick, Chicago, indef.  
 "Bring Up Father"—National, Chicago, 27-Feb. 1.  
 "Business Before Pleasure"—Loew's 7th Avenue, N. Y., 27-Feb. 1.  
 "Better 'Ole"—O. H. Detroit, Mich., 2-8.  
 "Crowded Hour"—(Jane Cowl)—Selywn, Mass., indef.  
 "Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.  
 "Crowded Hour"—(Jane Cowl)—Selywn, New York City, indef.  
 "Chu-Chin-Chow"—Auditorium, Chicago, indef.  
 "Climax, The"—Comedy, New York City, indef.  
 "Cappy Ricks"—Morosco, New York City, indef.  
 Chicago Grand Opera Co.—Lexington, O. H., N. Y., 27-indef.  
 "Come out of the Kitchen"—Standard, N. Y., 27-Feb. 1; Duquesne, Pittsburgh, 3-8.  
 Drew, Mr. & Mrs. Sidney—Woods, Chicago, Ill., indef.  
 "Darktown Frolics"—Boonton, N. J., 31; Easton, Pa., Feb. 1; Lafayette, N. Y., Feb. 3-8.  
 "Dear Brutus"—Empire, New York City, indef.  
 "Dislocated Honeymoon"—A. of M., Baltimore, Md., 27-Feb. 3.  
 "Experience"—LaSalle, Chicago, indef.  
 "Everything"—Hippodrome, New York City, indef.  
 "Eyes of Youth"—(With Alma Tell)—Wilbur, Boston, Mass., 27-Feb. 8.  
 "East Is West"—Astor, New York City, indef.  
 "Eyes of Youth"—(With Marjorie Rambeau)—Manhattan Opera House, New York City, indef.  
 "Friendly Enemies"—Hudson, New York City, indef.  
 "Forever After"—Playhouse, New York City, indef.  
 "Flo"—Nixon, Pittsburgh, Pa., 27-Feb. 3.  
 "Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, indef.  
 "Family Honor"—Indianapolis, Ind., 27-29; Columbus, O., 30-Feb. 1; Cincinnati, 3-8.  
 Gilbert & Sullivan Operas—Park, New York City, indef.  
 "Girl Behind the Gun, The"—New Amsterdam, New York City; National, Washington, Feb. 3-8.  
 "Going Up"—National, Washington, 27-Feb. 1.  
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 "Head Over Heels"—Illinois, Chicago, indef.  
 "Hello, Alexander"—(McIntyre & Heath) Majestic, Boston, Feb. 3-indef.  
 "Invisible Foe, The"—Harris, New York City, indef.  
 "Jack O' Lantern"—Colonial, Boston, indef.  
 "Kiss Burglar"—Shubert, Boston, Mass.  
 "Keep It to Yourself"—39th St., New York City, indef.  
 "Lightnin"—Gayety, New York City, indef.  
 "Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.  
 "Little Simplicity"—44th St., indef.  
 "Little Brother, The"—Belmont, New York City, indef.  
 "Listen Lester"—Knickerbocker, New York City, indef.  
 "Little Journey, The"—Vanderbilt, New York City, indef.  
 "Leave It to Jane"—Majestic, Boston, 27-Feb. 1.  
 "Lombard, Ltd."—Plymouth, Boston, Mass., indef.  
 "Little Teacher, The"—Olympic, Chicago, indef.  
 "Melting of Molly"—Broadhurst, New York City, indef.  
 "Midnight Whirl"—New Century, New York City, indef.  
 Mantell, Robert B.—Cleveland, Ohio, 27-Feb. 7.  
 "Marry In Haste"—(Fiske O'Hara)—Walnut, Philadelphia, 20-25.  
 "Marquis de Priola"—Liberty, N. Y., indef.  
 "Maytime"—Aisin, Pittsburgh, 27-Feb. 3.  
 "Masquerader, The"—Studebaker, Chicago, indef.  
 "Miss Nellie of New Orleans"—Henry Miller, N. Y., Feb. 3-indef.  
 "Never Too Late"—Princess, Chicago, 27-Feb. 1.  
 "Nothing But the Truth"—Imperial, Chicago, 27-Feb. 1.  
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 "Old Lady 31"—Cort, Chicago, indef.  
 "Oh, Mama"—Chestnut St. O. H., 27-Feb. 8.  
 "Oh, Look"—Shubert, Philadelphia, indef.

## ROUTE LIST

"Off Chance, The"—Grand Rapids, Mich., Feb. 1; Louisville, 3-5; Lexington, 6; Springfield, O., 7; Lima, 8.  
 "Polly With a Past"—Ford's Baltimore, Md., 27-Feb. 3.  
 "Prince There Was" (a)—Cohan, New York City, indef.  
 "Playthings"—Indianapolis, Ind., 26-Feb. 1.  
 "Passing Show of 1918"—Poll's, Washington, D. C., Jan. 27-Feb. 1.  
 "Peg o' My Heart"—Victoria, Chicago, 27-Feb. 3.  
 "Please Get Married"—Shubert-Garrick, Washington, D. C., Feb. 3-8.  
 "Redemption"—Plymouth, New York City, indef.  
 "Better 'Ole"—Hollis, Boston, Mass., indef.  
 "Business Before Pleasure"—Garrick, Chicago, indef.  
 "Bring Up Father"—National, Chicago, 27-Feb. 1.  
 "Business Before Pleasure"—Loew's 7th Avenue, N. Y., 27-Feb. 1.  
 "Crowded Hour"—(Jane Cowl)—Selywn, Mass., indef.  
 "Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.  
 "Crowded Hour"—(Jane Cowl)—Selywn, New York City, indef.  
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 "Oh, Mama"—Chestnut St. O. H., 27-Feb. 8.  
 "Oh, Look"—Shubert, Philadelphia, indef.

Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.

Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.

Northampton Players—Northampton, Mass., indef.

Oliver Players—Shubert, St. Paul, Minn., 26-indef.

Oliver Otis Players—Orpheum, Quincy, Ill., indef.

Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.

Permanent Players—Lyceum, Paterson, N. J., indef.

Peer, Geo.—Opera House, Rockford, Ill., indef.

Pinney Theatre Stock Co.—Boise, Ida., indef.

Poli Players—Bridgeport, Conn., indef.

Poli Stock—Poli's, Hartford, Conn., indef.

Phelan, F. V.—Halifax, N. S., indef.

Plack, Edith, Stock Co.—Diamond, New Orleans, indef.

Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.

Royal Stock Co.—Vancouver, B. C., indef.

Savoy Players—Hamilton, Can., indef.

Trent Players—Hoboken, N. J., indef.

Vanguard Glaser Stock Co.—Pittsburgh, indef.

Wilkes-Barre, 29-Feb. 1; Majestic, Scranton, Pa., 3-8.

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13 ORIGINAL ACTS for male and female.  
30 SURE-FIRE PARODIES.  
2 ROOF-LIFTING TRIO ACTS.  
2 RATTLING QUARTETTE ACTS.  
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THE DAINTY SINGER

## LEW A. WARD

HAVE YOU SEEN HIM? NOT?

## UP-SIDE-DOWN MILLETTE'S

THIS WEEK KEITH'S COLONIAL THEATRE

DIR. ED. S. KELLER.

## TICKET "SPECS." GIVE DETAILS

(Continued from page 3.)

return privilege at all. We get returns now. We did not get a return on the "Potash and Perlmutter" show. We sell tickets at fifty cents advance on the regular price, but we get about twenty-five cents a ticket gross."

David Marks, who is president of the United Theatre Ticket Corporation at 1485 Broadway, in addition to revealing the inside details connected with his theatre ticket business, shed light on the reason why Flo Ziegfeld tiraded against the ticket brokers in a series of advertisements inserted in the newspapers when his "Follies" was playing here, and in which the public was told not to buy tickets for the "Follies" from the speculators. Marks told Assistant District Attorney Kilroe that Ziegfeld wanted the ticket brokers to pay fifty cents above the box office price for their tickets, but the brokers refused to do so. Marks' statement follows:

"We sell considerably over 100,000 tickets a year. We average from 8,000 to 10,000 tickets a month. Last September we sold 7,368 tickets.

"Our rent is \$7,500 a year and our lease is for a long term of years. Our payroll amounts to about \$1,800 a month. We have six men actively engaged in selling tickets. The highest salary we pay is \$60 a week. Besides these six men we have six other employees, four of them being delivery or messenger boys, and a stenographer and bookkeeper.

"About 95 per cent of our business is done on a fifty-cent advance basis. Of course, we sell some tickets for more than fifty cents advance price. Every man in the business has to do that to offset losses. I get stuck on some tickets myself at times.

"I have handled opera tickets, but didn't get any bonus on them this year. We did in former years. I have no fixed rule about selling opera tickets. For some operas I would be glad to sell the tickets for half price. Opera tickets don't sell unless Caruso or Farrar are the headline artists.

"One good show has to carry about five bad shows. There are about 100 shows produced in this city each year. Out of 100 productions 60 are flat failures; 35 of the others are what we would call mediocre, and the last 15 are successes; about 6 of these are real good successes and the others are pretty fair.

"We buy out in advance for about fifty of these productions annually. That's a blind gamble, because we buy out certain quantity without even knowing who is in the cast. We have about 40 shows which entail an absolute loss to us, costing my office alone from \$5,000 to \$10,000 a year in dead losses. The six successes must necessarily help us to pay the losses on the other forty bad ones.

"On buy-outs, every agent is called in and told by the manager that he is going to produce, for instance, the "Ziegfeld Follies," and it's going to be a great thing and all that and he asks each agent how much he wants to get, thus insuring his production for eight weeks.

"Usually I take care of seven agents on the buy-outs, besides tickets for my own office. The largest amount of money I have paid in advance for one production was on the "Ziegfeld Follies" this year. I bought and paid for in advance, \$40,000 worth of tickets for myself and seven agents.

"A buy-out practically insures the success of a show. We have to pledge ourselves to take a certain number of tickets each night for eight weeks, paying the actual cash one or two weeks in advance, and then renewing some of the buy-out pledges. We even have to pay a twenty-five cent advance on many tickets and on real successes do not get any returns allowed.

"On some shows where we pay a twenty-five cent advance we are allowed a twenty-five per cent return before 7:30 P. M. Mr. Ziegfeld tried to make us pay a fifty-cent advance, but we turned him down.

"The people I buy tickets for besides my own office are (Wesley) Tyson & Brother, 1 West Forty-Second Street; Louis Cohen, Times Building; Edward Alexander, Forty-first Street and Broadway;

Leo Newman, 1482 Broadway; New York Ticket Library (Warfield), 212 West Forty-second Street; J. L. Marks, 1598 Broadway; Rullmann, 111 Broadway."

James F. Mulligan, vice-president of Bascom & Company, Inc., which controls agencies in a number of hotels, told the following about the business of which he is one of the principals:

"This concern has offices at the Biltmore, Manhattan, Plaza and Ansonia Hotels. We also have the new Commodore Hotel. The rental of the Biltmore is about \$800 a month; we have a written lease for ten years, the first five of which is at \$600 a month, increasing about \$100 a month each year thereafter; it is on a sliding scale.

"The lease on the Manhattan is also on a sliding scale. It is to remain at \$700 a month, and I think it remains that way for the next five years. The rental at the Plaza is now between \$500 and \$600; I think this lease is for ten years. I don't know how the lease at the Commodore stands; it is on a sliding scale. The Ansonia is really a branch office of the Biltmore.

"Our yearly income for tickets at all places between January, 1918, and October, 1918, was \$436,500 gross, and the net was \$76,100.

"The most we ever obligated ourselves during the last year was \$1,600 or \$1,700. We pay by the week. The producer had a right to rely on us for \$1,600 worth of tickets for a particular show within a certain period. The highest figure for any one show a week would be about \$400. We pay twenty-five cents extra on each ticket to the house."

Louis Cohen, who transacts his ticket business in the Times Building, said that his business was incorporated and that he held all the stock. He stated:

"I sell about 30,000 tickets a year, and my salary list is about \$1,200 yearly. I pay \$4,500 a year rental on an annual lease.

"When I took so many tickets for 'Friendly Enemies' I also was forced to take so many for 'Under Orders,' and we had to sell the tickets for 'Under Orders' for one dollar each to get them off our hands and to avoid losing the total cost of those tickets."

After denying that he employed "steerers" who sold tickets for him on the outside, David Warfield, head of the Theatre Ticket Library, stated that his office rental is \$4,800 a year; that he sold 55,000 tickets yearly, and that his yearly expenses totaled \$13,000.

Warfield also stated that he employed six people in his ticket office and that his salary list totaled \$525 monthly. He also vouchsafed the information that the amount he paid in income tax last year was \$614.50.

John McBride, treasurer of McBride Theatre Ticket Offices, Inc., swore that the McBride Company has the following agencies: 71 Broadway, 66 Broadway, 165 Broadway, 1497 Broadway, Hotel McAlpin, Waldorf-Astoria, Wallack Hotel. He said:

"The business was established by my father, Thomas J. McBride, and has continued without interruption since its establishment. I have been associated in this business with my father since 1894."



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Arnaud Pierre	Buckingham,	Green, J.	Lansdowne, Bob.	Meehan, Jas.	Whitney, H. S.
Bells, Jos.	J. A.	Grant, Ed.	Lancaster, Jack	McAnallan, Joe	Williams, G.
Brownell Stock	Burkhardt, Chas.	Gary, R. C.	Landrum, Eddie	Newton, H.	Walck, Ezra
Co.	Carroll, Thos. J.	Gorman, J. E.	Leahy, Chas.	Ashton	Winslow, Herbert
Butler, Fred	Davenport, Louise	Howard, Cliff	Lorraine, Harry	Miller, Fred P.	Hall
Barker, Bob	Eakin, Harold	Howard, Gene	Miller & Draper	Porter, Frank B.	Wilson, S. B.
Burke, Wally	Farnum, Ted	Hamlin, Hugo	Moreno, Paul	Wilson, Edgar	Wilson, Walter
Barlow, Jos. M.	Glick, Chas.	Howard & Clayton	White, Ed. R.	Zola, Elia	
Bertrand, Frank	Gilbney, Wm.	Kellers, Bert	Kellers, Harry		

## LADIES

Albright, Fannie	Belge, Jane	Campy, Winifred	Fox, Belle	Le Mair, Helen	Rosmond,
Adams, Mae	Blair, Alice	Capper, Patricia	Fowler, Edesse	Lawrence, Martha	Pauline
Arnold, Mille	Baker, Patricia	Duncan, Jean	Gane, Dorothy	Lockhart, Mabel	Regan, David
Allen, Alice	Butler, Helena	De Mott, Lucille	Hugh, Mrs.	Leonard, Jean	Ray, Adele
Allen, Edna	Crumme, Babe	De Free, Doff	Hull, Ella	Murray, Patricia	Sterling, Kitty
Bennett, Billy	Carlton, Eleanor	De Valberg, Mige	Hart, Chick	Meyers, Ernestine	Symonds, Alfretta
Braugard, Marie	Cameron, Lillian	De Lang, Alice	Hill, Anna	Morton, Stella	Thompson, Mabel
Biss, Millie	Carroll, Winifred	Eaton, Ollie	Hacker, Cornelia	Oakes, Helen	Tangler, Pearl
Berlin, Madeline	Carroll, Winifred	Elliss, Mme.	Lorraine, Peggy	Oakes, Kitty	Whitney, Mrs. K.
Berkeley, Sept			Long, Margaret	Powers, Betty	Watson, June

## DEATHS OF THE WEEK

### IN LOVING MEMORY OF

### JOSEPH KAUFMAN

DIED FEBRUARY 1, 1918

### ETHEL CLAYTON KAUFMAN

CHARLES R. McCARRON, one of the brightest of the younger generation of song writers and vaudeville authors, died Monday, January 27, at the home of his parents in New York City, aged twenty-seven years, from pleuro-pneumonia. He had been ill but a few days. He was the son of J. H. McCarron, well known in show business.

Charles McCarron was born in Janesville, Wis., but was educated in Boston, where he later became identified with the B. F. Keith offices. Then he came to New York and went into the Orpheum offices under Charles Bray. About seven years ago he joined a sketch which Mrs. Gene Hughes was playing in vaudeville called "Suppressing the Press," after which he began writing songs for J. W. Stern and Company and Will Von Tilzer. Since then he has written many successes, among them "Old Bill Bailey," "If You Only Had My Disposition," "I'm Glad I Can Make You Cry," "Oh Helen" and others. More recently he had been writing vaudeville acts, among his work being those used by Lucille Cavanaugh, Evelyn Nesbit, Ted Doner, Bessy Clayton, Betty Bond, Corinne Tilton and Dixie Norton. His last work was for Mabel McCarron, she having opened at Wilmington, Del., in it only last Monday.

The death of Charles McCarron robs the creative field of a life which promised much of brilliance and worth. Funeral services Thursday morning at 10 o'clock.

PHIL KAUFMANN, of the team of Kaufmann Brothers, died Friday, January 24, at his home in New York City from pneumonia, after a brief illness. He and his brother were widely known in vaudeville circles, having been a fixture on the big time for years, where their unique black face singing specialty won them a reputation that made their name a household word throughout the country. Irving Kaufmann, another brother, is also widely known as a member of the Avon Comedy Four. Phil Kaufmann was about thirty-five years of age.

SAM NEWMAN, stage carpenter of Minsky's National Winter Garden, died at his home in New York of influenza last Friday afternoon. He leaves a wife, child and mother.

MARY STERLING, of the team of Sterling and Wright, died January 19 at the home of her mother in Chicago. The deceased was twenty-eight years of age and was a sister of Pauline Hall, of Bert and Pauline Hall, members of the Star and Garter burlesque show.

GARRET A. LANS, a stage manager and landscape artist, died from pneumonia last Friday at the Hotel Gerard at the age of thirty-six. Lans, born in Boston had made New York his residence for the last ten years.

MICHAEL J. FITZSIMMONS died Jan. 11 at his home in Baltimore. His wife, Mary Theresa Cahan Fitzsimmons, and eight children survive him. His death followed an illness lasting eight weeks and a gradual decline in health. He was manager of the Riverview Theatre, Baltimore. He also held the position of manager of the resort known as Riverview Park up to the time of his death.

MRS. LETTY MURRAY, of the team of Emmett and Letty, died Jan. 19 in Waterbury, Conn., from pneumonia, following the influenza. The team was playing an engagement at Poll's Theatre, Waterbury, when Mrs. Murray was taken ill and taken to her hotel where she died after a few days' illness. The body was shipped to Battle Creek, Mich., the home of the deceased, for burial.

HAROLD WHITE, who has appeared in important roles this year as a member of the society of American singers, playing at the Park Theatre in "Carmen," "Madame Butterfly," "Bianca," "The Gondoliers," and "H. M. S. Pinafore," died last week at his home at 64 Riverside Drive. Evelyn Scotny, his wife, also a singer, is seriously ill there with Spanish Influenza. White made his debut with the Boston Opera Company and was with the Glee Club of Brown University from which he was graduated in 1902. His last appearance was at a concert at Providence, R. I., where he was born.

ISABELLE COE MCKEE, wife of Frank McKee, well known local theatrical manager, died last week at her home in Kensington, Great Neck, L. I. The death came after an illness lasting two months. The body was cremated and the ashes buried in the family plot in Louisville, Kentucky.

Isabelle Coe, before her retirement from the stage 18 years ago, was one of the most popular and prominent American actresses. She had appeared as Nat Goodwin's leading woman and gained her greatest fame in plays by Charles H. Hoyt, with whom her husband was associated as partner and general manager. She was married to McKee while a member of one of the Hoyt-McKee Companies.

MABEL HAMILTON, the vaudeville actress, died of influenza on Jan. 22 at the age of twenty-five years. She was born in Montreal, Canada, and first went on the stage while visiting relatives in England. Bert Clark was her partner at the time. At the age of seventeen she was a music hall favorite and played long engagements at the Palace, Alhambra, Empire and other London Theatres. The Keith management brought Clark and Hamilton to the United States, where they were a headline attraction for several seasons. She became a singer and comedienne, and was billed as the "Girl from Broadway" and was an active member of the N. V. A. Funeral services were held at the Campbell Funeral Church.

JOHN CANNON died of pneumonia last week at Bellevue Hospital, at the age of forty-three years. He had been with his wife, Gilda Norris, also ill at hospital, in a dramatic sketch for the last twenty years, playing Keith time. Funeral services were held at the Campbell Funeral Church and interment at the Evergreen Cemetery under the auspices of the Actors' Fund.

A. V. SUDLOW, assistant manager of the Tivoli, Cape Town, South Africa, died

October 18 at that place, from pneumonia, following influenza. The deceased, who was thirty years of age, was born in Blackpool, Eng., and at one time managed a music hall at Salford. He began life as a steeplejack and deepsea diver, and then went on the music hall stage. He went to South Africa for Leonard Rayne's Company for whom he managed music halls.

FRANK THORNTON, a veteran actor, died December 18 at his home in Barnes, England, aged seventy-four years. The deceased made his professional debut in 1877 as the Foreman in "Trial By Jury" at the Imperial, Westminster, and later was engaged as understudy to the late George Grossmith for Gilbert and Sullivan's Operas. In 1882 he went on tour as the Lord Chancellor in "Tolstoy," and in 1884 went to the United States, in New York during that year he produced "Princess Ida" and later appeared in "The Private Secretary," playing the role of the Rev. Robert Spalding in the company headed by William Gillette. He secured the rights to the play for Australia and toured that country for eighteen months. He returned to London in 1886, but two years later made another tour of Australia, in which country, as well as in New Zealand he was most popular as a comedian, and most of his stage career had been spent in the Antipodes. He leaves a son and three daughters. Interment was made in Barnes Common Cemetery.

PHIL LANG, one of the scenario editors of the Vitagraph Company, died last week at his home after being ill with pneumonia. He was thirty-two years of age and was born in Xenia, Ohio. He had formerly been vice-president of the Kalem company and was one of the Board of Directors of the Green Room Club.

WILLIAM L. GRAY died last week at the age of thirty-eight from pneumonia. He was, at the time of his death, the general manager of the Biograph Film Company's laboratories on One Hundred and Seventy-sixth Street, the Bronx. He had lived in this city for fifteen years and had been a graduate of Harvard University. He was a Mason of the 32nd degree. Funeral services were held in the Campbell Funeral Church.

## DRUG RAID LANDS ACTRESSES

Catherine Dunn and Evelyn Deal, actresses, were caught in a drug raid made last Saturday night by detectives under Inspector Cahalane, on an apartment house in West 122d Street. When the detectives entered the apartment Miss Deal was found undressed and while she was dressing Miss Dunn escaped, but after a chase was found hiding in a yard in the same block.

## NEW YORK ATTRACTIONS

**EMPIRE** B'way & 40th St. Eves. 8.20. Mats. Wed. & Sat. at 2.30.

CHARLES FROHMAN PRESENTS

**WILLIAM GILLETTE** IN THE NEW COMEDY

**"DEAR BRUTUS"**

By J. M. BARRIE

**LYCEUM** 45th St. near B'way. Eves. 8.30. Mats. Thurs. & Sat. 2.30.

DAVID BELASCO PRESENTS

**DADDIES**

Theatre, West 44th St. Eves. 8.20. Mats. Thurs. & Sat. 2.20.

DAVID BELASCO PRESENTS

**FRANCES STARR**

**In "TIGER! TIGER!"**

A new play by Edward Knoblock.

**REPUBLIC** W. 42d St. Eves. 8.15. Mats. Wed. & Sat. 2.15.

A. H. WOODS PRESENTS

**FLORENCE REED**

in **"ROADS OF DESTINY"**

A New Play in a Prologue and 4 acts.

By Channing Follock.

Charles Dillingham Presents

**"EVERYTHING"** at the

**HIPPODROME**

A Mammoth Musical Spectacle by R. H. Burnside.

Mats. Daily. Best Seats, \$1.

**GEO. COHAN** Theatre, R'way & 43d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.

**GEO. M. COHAN'S**

NEW COMEDY

**"A PRINCE THERE WAS"**

GEO. M. COHAN AS THE PRINCE.

From a story by ALDRICH DARRAGH.

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**NEW AMSTERDAM** Theatre, W. 42d St. Eves. 8.15. Mats. Wed. & Sat. 2.15.

LAST WEEK KLAU & ERLANGER'S NEW MUSICAL COMEDY

**THE GIRL BEHIND the GUN**

Monday, Feb. 5—"THE VELVET LADY."

**LIBERTY** Theatre, W. 42d St. Eves. 8.20. Mats. Wed. & Sat. at 2.20.

MR. LEO

**DITRICHSTEIN**

In Henri Lavedan's

Comedie Francaise Sensation

**THE MARQUIS DE PRIOLA**

**HUDSON** W. 44th St. nr. B'way. Eves. 8.30. Mats. Wed. & Sat. 2.30.

"A Million-Dollar Success."—Globe.

A. H. WOODS PRESENTS

**LOUIS MANN** SAM **BERNARD**

in **FRIENDLY ENEMIES**

By Samuel Shipman and Aaron Hoffman.

**ELTINGE** Theatre, West 42d St. Eves. at 8.30. Mats. Wed. & Sat. 2.30.

A. H. WOODS PRESENTS

**UP IN MABEL'S ROOM**

With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

**OLYMPIC** 14th St. Near 3rd Ave. This Week

**TEMPTERS**

Next Week—SPEEDWAY GIRLS

## BROOKLYN THEATRES

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Every Sunday 2 Big Concerts

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Next Week—LID LIFTERS

**CASINO THEATRE** THIS WEEK

**MILLION DOLLAR DOLLS**

Next Week—ROSE SYDELL'S CO.

**GAYETY** THROOP AVE. BROADWAY THIS WEEK

**GROWN UP BABIES**

SUNDAY CONCERTS

Booked by MORGANSTERN

Gaiety Theatre Bldg., New York

**EMPIRE THEATRE**

Ralph Avenue and Broadway

THIS WEEK

**GOLDEN CROOKS**

Next Week—ROSELAND GIRLS

## ENGLISH VARIETY ARTISTS WANT RULE CHANGES

(Continued from page 3.)

tist is not notified as to the theatre he is to play until a few days before the engagement begins and is thus prevented from accepting other bookings as he cannot tell when he will be called upon to play within a barred area.

The amendment aims to do away with this condition, sometimes intolerable to the artist, and provides that only in case of an emergency may an artist be transferred to another theatre under the same management and then only on terms mutually agreed upon, which shall take into consideration actual expenses incurred by the artist. It also provides that in the event of the salary of the artist varying in the two theatres concerned, the artist shall receive the larger amount and also payment for the regular matinees given at the theatre from which the artist is transferred, which he would have received had he played as originally booked.

Clause 5 in this same section in the present Award makes it possible for a manager to claim a week's salary for each breach of the barring clauses, but at the same time does not stop the manager from restraining, by injunction, the artist from performing in breach of such clauses, nor does it deprive the manager of the right to terminate the contract.

The burden of hardship, under this section, rests on the shoulders of the artist, and to relieve him of some of it, the Amendment calls for the deletion of the words "for each breach" and the substitution of the word "engagement" for "contract."

Clause 6, with reference to infringements on acts, says that an artist shall not give or permit to be given any colorable imitation or version of his performance within the time or radius prescribed by the barring clause.

The word "permit" is manifestly unfair to the artist, as he may be unable to prevent another person from copying his act. As the artist is powerless to do more than withhold his consent, it is the duty of the manager not to permit the performance of "copy" acts in his hall.

In the Amendment the word "consent" is substituted for the word "permit."

Clause 8 bears upon the liability of an artist for accident or injury resulting from the performance of the artist and provides that he shall pay for any loss, damage or costs incurred by the management.

There is no question that an artist should be liable for injury or damage for which he is to blame, but it has frequently occurred that injuries and damages have resulted through the negligence or carelessness of some other person. In such a case the artist should be purged of responsibility, and to this end the Amendment is made to read: "If any accident or injury results from the performance of an artist, through the artist's fault, the artist shall pay for any loss, damage, or costs incurred by the management."

In the existing Award, Clause 10 of Section 4 is liable to misinterpretation and also gives the manager such latitude that hardship to the artist frequently results.

It starts off with a ruling forbidding the artist to assign, mortgage, or charge his salary, or permit it to be taken in execution.

As the management could not suffer in any way by the artist assigning, mortgaging or charging his salary, this paragraph should be deleted, as its existence makes the artist liable to penalization without just cause.

The taking in execution of an artist's salary being a process of law, no artist should be penalized for it, as it is a matter absolutely beyond his control.

This portion of Clause 10 should be deleted.

The rest of the clause gives the manager unlimited latitude in the closing of his theatre. The reasons for which a manager may close his house should be more exactly defined and should be curtailed. No manager should be permitted to cancel an artist because he wants to "decorate" or "repair" his theatre. No well regulated theatre will close during its regular season for "decorations" or "repairs," and it is manifestly unfair to an artist that a manager may use it as an excuse for canceling bookings.

In the proposed Amendments, Clause 10 specifies that no salary shall be paid an artist for days upon which the theatre is closed by reason of national mourning, act of war, epidemic, strikes or lockouts, or if the theatre is closed by order of the authorities. In case of closing the artist must be notified in time to prevent his going to the town. Otherwise the management of the closed theatre must pay the artist reasonable expenses.

Clause 13 also gives the manager great latitude. It permits him to make "reasonable" rules from time to time, which directly affect the artist. Such power is sure to be more or less abused and penalties are sure to be unjustly imposed upon the artist as a result.

To obviate the possibility of such abuse, no manager should be given discriminatory power, but all clauses should be made definite and obligatory.

The proposed Amendment provides that Section 13 be entirely deleted.

Clause 14 gives the manager further discriminatory power and permits him at will to cancel the entire contract of an artist who has committed a breach of any of the terms of this contract, or specifically of Rules 1 to 10, inclusive.

Few managers with such power could be fair. They would be in a position to be swayed by personal prejudice and the artist would suffer.

No manager should have the power to cancel the entire contract, covering possibly many weeks, because the artist may have committed a breach in relation to one particular week's engagement.

The proposed Amendment aims to do away with this by taking from the manager the power to terminate the contract, but giving him the power to terminate the particular engagement to which the breach relates.

Clause 19 deals with change of theatre management and its relation to the contracts made by the outgoing manager. In the existing Award it is stipulated that, if the management making contract with an artist is not in possession of the theatre at the dates these contracts call for, such engagements are cancelled, provided due notice in writing has been given the artist.

A contract is a contract in any business and its terms should be enforced. If the proprietor of a theatre sells his holding to another, provision should be made for the carrying out of all existing contracts. Otherwise it is an easy matter for a manager to purge himself of liability to carry out contracts made with artists by forming a limited liability company, of which he becomes managing director, and to which he transfers the theatre. This transaction

could be repeated as often as the manager might deem it expedient to free himself of contractual obligations.

This has been done to the injustice of the artist, and for this reason the proposed Amendments provide that Section 19 be entirely deleted.

In Clause 20 a manager is allowed twenty-one days in which to give a written confirmation of a contract, and if at the end of this time he has not confirmed the contract signed by the artist, there is no liability to either manager or artist.

Twenty-one days is far too long for an artist to be kept in doubt as to whether or not a contract will be confirmed, as pending such confirmation he is prevented from negotiating for other engagements, and because of this fact is frequently forced to be idle.

In the proposed Amendment, Section 20 is deleted, and the clause substituted stipulates that with managements giving six weeks or more work the contract shall be confirmed within seven days of its signing by the artist and the dates forwarded to him within twenty-one days of such signature. In case of a single week engagement the contract shall be confirmed within seven days. If not confirmed within this time no liability shall attach either to the management or the artist.

Section 5 relates to rules and regulations. Clause 2 of this section is vague and contradictory and admits of interpretations by a management, which would cause hardship to the artist. As it reads in the existing Award, the time for the appearance of the artist may not be varied after the second performance, but can be varied in case of an "emergency," or by notification, in writing, any day during the performance, if such notification reaches the artist not later than noon of the day upon which the proposed change of time is required.

The first statement that the time for the artist's appearance shall not be varied after the second performance is flatly contradicted by the following statements that it can be varied in case of "emergency," or by "written agreements." The word "emergency," without stipulating what sort of emergency, permits the manager to interpret it as he pleases, and if the artist is working "turns," a mid-week change of time may prevent him from appearing at his other "turn." To afford him the opportunity to arrange his times the artist working "turns" should be informed what the times are not later than the Friday preceding the engagement. Again, it happens that an artist is on first or second in the first house and last in the second house. This may keep him in the theatre for five hours at a stretch, which is unfair and unreasonable.

In the proposed Amendments this clause provides that the times of an artist working "turns" shall be furnished him not later than the Friday preceding the engagement and shall not be varied without his consent. Where an artist is not working "turns," his times shall not be varied without his consent after the second performance on Monday evening except in case of an emergency.

## NEW R.R. RULES ISSUED

(Continued from page 4.)

of \$10.00 made to make up the minimum charge of \$50.00.

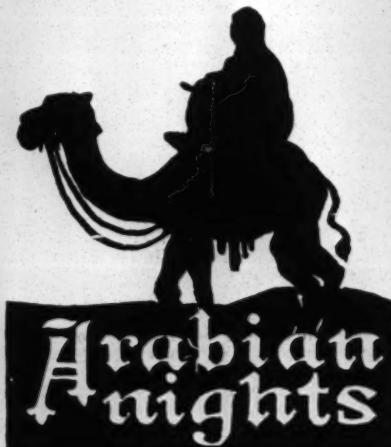
Example 1—If forty (40) adult all year tourist tickets are presented for movement of special coach from New York City to Atlantic City, they will be considered as the equivalent of (40) one way tickets New York City to Atlantic City.

Example 2—If twenty-five (25) adult all year tourist tickets are presented for movement of special coach New York City to Atlantic City, they will be considered as the equivalent of twenty-five (25) one way tickets and party will be required to pay fifteen (15) additional adult normal one way fares.

Round Trip Movement—One authorized per capita fare for each passenger, with a minimum revenue equivalent to forty (40) one way adult fares in each direction, or with a minimum revenue equivalent to forty (40) round trip adult all year tourist, summer tourist, winter tourist, or thirty day round trip fares. Minimum charge per car for each round trip movement \$100.

Rule 2, Section (A) One Way Movement (A) Sleeping and Parlor Cars.—One authorized per capita fare for each passenger with a minimum revenue equivalent to thirty (30) adult normal one way fares. Minimum charge per car per movement \$50.00. If all summer or Winter tourist or thirty day round trip tickets are presented, they will be considered as the equivalent of tickets sold at normal one-way fare.

(B) In arriving at minimum charge of \$50.00 for one way movement when round trip tickets are presented, each ticket will be credited with a value equal to the adult normal one way fare between points where movement is made. If party holds thirty (30) round trip tickets, of class described in paragraph (A) and the car is moved between two stations between which the adult normal one way fare is \$1.00, the thirty tickets will be credited with a value of \$30.00, and a collection of \$20.00 made to make up the minimum charge of \$50.00.



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An Artistic Comedy Novelty—Always Working

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Direction—PETE MACK

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## WHAT HAPPENED TO RUTH?

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Those 12 or 15 minutes you are on the stage, you own the audience. No matter how much bigger somebody else on the same program is billed, you have the same chance, once you get out before the laugh-hungry public. The fastest, funniest and most sure-fire routine of stage comedy is to be found in **MADISON'S BUDGET NO. 17—PRICE ONE DOLLAR**. It contains a generous assortment of my latest monologues, parodies, acts for two and more performers, hundreds of single gags, new minstrel first-parts, poems, etc.; also a one-act farce for nine people. **JAMES MADISON, 1052 Third Avenue, New York.**

# MOTION PICTURES

## FILM MEN PLAN BIG FIGHT ON CENSORSHIP

### NATL ASSN. FIRES FIRST GUN

The opening gun in the fight against film censorship that the National Association of the Motion Picture Industry proposes to wage vigorously from now on, was fired by the organization last Wednesday, when the initial meeting of the newly appointed Censorship Committee was held, and plans formulated for opposing the passage of the numerous restrictive bills introduced in the legislatures of New York, South Carolina and several other states, recently.

Gabriel L. Hess, of the Goldwyn Company, was elected chairman, and Frederick H. Elliott, secretary, of the Censorship committee, which also includes among its membership such prominent factors in the film business as Paul H. Cromelin, Inter-ocean Film Corporation; Arthur S. Friend, Famous Players-Lasky Corporation; J. Robert Rubin, Metro Pictures; D. W. Griffith and William A. Brady. Chairman Hess immediately sent telegrams to representatives of the National Association throughout the country reading as follows:

"Will you act as chairman and organizer in your State of a committee opposed to the censorship of motion pictures? Suggest prominent men of your State not affiliated with the motion picture industry be among those named on committee. Wire if any bills pending in Legislature aimed at censorship of motion pictures."

An Exhibitors' Advisory Committee was also appointed for New York State. It will work in co-operation with the National Association and consists of Marcus Loew, William Fox, B. S. Moss, Hugo Reisenfeld, now head of the Rialto and Rivoli interests; Louis F. Blumenthal, of the Haring and Blumenthal enterprises; William Brandt, president of the Brooklyn Exhibitors' League, and Sydney Cohn, president of the Motion Pictures League of New York State.

Among the preliminary steps taken to combat the censorship evil is the organization of a corps of Four Minute Men, who will tour the country and deliver educational speeches on the subject in every picture theatre in America. Trailers will also be made at once and attached to every picture released in future, explaining the situation to the public. The services of the big stars will also be utilized in special short subjects that will contain stories calculated to make the picture theatre going public realize just what they will be up against, if the plans of the censor fanatics are allowed to come to a head.

The National Association will issue a call to every branch of the industry next week with the idea of perfecting an organization that will be able to put up a solid front in the nationwide campaign it is preparing to launch in opposition to the establishment of a Federal Motion Picture Commission, as proposed in Congress recently.

### PATHE OPENS BIG EXCHANGE

BUFFALO, N. Y., Jan. 25.—Pathé has opened here the largest film exchange in New York State, outside of New York City. The storehouse is 130 feet long by 35 feet wide. One of the features of the exchange is a miniature theatre. With Branch Manager Taylor are: A. Teschmacher, S. Z. Williams, G. H. Christoffer, F. J. Leonard, O. Schroeppel, Basil Brady and Harry De Vere.

### MAYFLOWER BUYS RIGHTS

The Mayflower Photoplay Corporation has bought the motion picture rights to "Soldiers of Fortune" from Edgar Selden at a price reported to be \$3,000.

The late Richard Harding Davis wrote "Soldiers of Fortune" as a book. Then Augustus Thomas adapted the book and wrote a play which the late Henry W. Harris, who went down on the Lusitania, produced. Six years ago the All-Star Feature Corporation acquired the film rights to the play and produced a motion picture. Two years ago the All-Star Feature Corporation went into bankruptcy and Selden bought the motion picture made from the play and all the rights in connection with it from the trustee in bankruptcy.

Now the Mayflower Photoplay Corporation is to produce the picture from an entirely new scenario which is being written around the story of "Soldiers of Fortune."

### UNIVERSAL HAS SIX FEATURES

Universal has announced six features for release in February. Edith Roberts will be seen on Feb. 3 in "Sue of the South," to be followed by Monroe Salisbury and Ruth Clifford in "The Millionaire Pirate" and "Creaking Stairs," with Mary MacLaren, on Feb. 10. Feb. 17 will show Fritzie Brunette in "The Sealed Envelope," while "The Rose of the Night," featuring Priscilla Dean, will be released on Feb. 24. "The Little White Savage," with Carmel Meyers, will follow on the same day.

The new Universal serial, featuring Marie Walcamp, and entitled "The Red Glove," will be released on Feb. 17 at the same time with the New Universal Screen Magazine.

### GETS TALMADGE PICTURES

The Select Pictures Corporation has secured exclusive ownership of all Norma Talmadge pictures. This includes not only those made in the past, but all Norma Talmadge productions to be made during 1919.

The Select company took this action to protect all exhibitor's holding contracts for delivery of Norma Talmadge films, and will deliver them without interruption until 1920.

### GOLDWYN BUYS POST STORY

Samuel Goldwyn has purchased the Basil King story, "The City of Comrades," which recently ran in the *Saturday Evening Post*. He intends it for a starring vehicle for Tom Moore, following "A Man and His Money." This is the second Basil King story that Goldwyn has purchased the motion picture rights to, the first being "The Spreading Dawn," in which Jane Cowl starred.

### SIGNS COSMO HAMILTON

Cosmo Hamilton, who wrote "Scandal" and "Who Cares," produced by Selznick and featuring Constance Talmadge, is now one of the regular scenario writers for Selznick. Myron Selznick has signed contracts with Hamilton that require three photoplays for Olive Thomas, to be written within the coming year.

### HELD FOR ADMITTING MINORS

Nathan Rappaport, manager of the Favorite Motion Picture Theatre, at Thirty-seventh street and Eighth avenue, was charged with admitting minors to his theatre last week and held in \$500 bail by Magistrate William Blau. According to the evidence, the offense was committed on Jan. 18.

### INTERNATIONAL WANTS THEATRE

Negotiations are under way for a site on which the International Film Corporation will build its own picture theatre, where first runs of its new films can be exhibited.

## UNITED-WORLD AFFILIATION PERFECTED

### UNITED PLANS BIG EXPANSION

The final details of a working agreement entered into by the United Picture Theatres of America and the World Film Corporation two weeks ago in New York, were arranged in Los Angeles last week, following a series of conferences held in the West coast city by representatives of both organizations. The Peerless Producing Company, the World Film Corporation's principal manufacturing subsidiary, also became a party to the deal at that time.

Hereafter, the United will produce in the Fort Lee studios of the Peerless Company, and these and other productions that the United will make on the coast, will be distributed by the World's system of exchanges. The United, it is understood, fortified by its new affiliations, will immediately go after several of the more important box office cards of the film world, and will otherwise broaden its hitherto limited field of activities.

Further announcements of the plans of the new combine will be made shortly. J. A. Berst and Milton Goldsmith, president and treasurer, respectively, of the United, represented their concern during the course of the recently completed negotiations the interests of the World being looked after by Ricord Gradwell, president of that organization.

### SUES FOR \$200,000

Margaret K. Watson, who states that, until last February, she was a stenographer and motion picture actress, has started a suit for breach of promise against John F. Seager for \$200,000. The plaintiff alleges that during last February Seager promised to marry her and that he set the date of the wedding for October. The marriage, however, she states, did not take place, and, in addition to being out of a position for about a year because of her devotion to Seager, she has been mentally and physically injured because of the defendant's neglect in keeping his promise.

### ACTOR'S WIFE GETS DIVORCE

NEW YORK, N. Y., Jan. 27.—The wife of Harold B. Kohler, a New York motion picture actor, was today granted a divorce on the statutory grounds. The case was heard by Supreme Court Justice Arthur S. Tompkins in the Rockland Court. According to the testimony the offense was committed at the Hotel Bristol, New York. The name of the co-respondent was not revealed.

### GOLDWYN GETS ANOTHER MOORE

Owen Moore, husband of Mary Pickford, who retired two years ago, will be seen in films again. Reports from Los Angeles say he has been signed by the Goldwyn Film and will soon be featured in a Rex Beach production. Owen makes the third of the Moore family to work for Goldwyn, Tom and Matt having already appeared in their productions.

### WILL MANAGE ALBANY HOUSE

ALBANY, N. Y.—Max Speigel and Sol Brill, of the Mitchel Mark Realty Company, which controls the Strand Theatre in New York, have completed arrangements to operate the new Strand Theatre here. The house has a seating capacity of 1,640 and will run along the same lines as the Strand Theatre in New York.

## FILM FLASHES

Henry B. Walthall is back in the studio after an attack of the grippe.

Viola Dana will specialize in comedy-dramas during the coming year.

Pathé will release a Harry Lloyd comedy every week beginning March 9th.

Olive Thomas has bought "The Split-Fire," written by Louise Winter.

Henry King has completed "Brass Buttons," featuring William Russell.

Hale Hamilton has completed his second Metro feature, "Johnny on the Spot."

Viola Dana has completed her work in "Diana Ardway," her latest Metro film.

Dolores Cassinelli, who has been confined to her bed with illness, is on the road to recovery.

The seventh play of the Stage Women's War Relief is "The Inner Circle," written by Wallace Clifton.

Francis Ford has completed negotiations for a South Sea Island serial for which he is now writing the scenario.

Charles Ray has returned to the Ince studios at Culver City after being laid up for a week with the grippe.

Milton H. Hoffman, manager of the Lasky studios in Los Angeles, is in New York conferring with Jesse Lasky.

Clara Horton has returned to work after an enforced absence, due to Jack Pickford's illness, which also stopped work on "In Wrong."

Dorothy Phillips is recovering from a serious attack of pneumonia which she contracted while nursing Allen Holubar, her husband.

The Robertson-Cole Company has purchased two more of the Leona Dalrymple stories. They are "The Heart of the Pines" and "White Rose."

Maurice A. Kashin, managing director of the Broadway and Symphony theatres, was ill for two weeks with the grippe, but had now returned to work.

P. Byron Russell, who appeared with Mr. and Mrs. Sidney Drew in motion pictures, is now with them in the cast of "Keep Her Smiling" in Chicago.

Doris Kenyon has finished work in "Twilight" at the Biograph studio. Immediately on completion of the film, she was stricken with a mild attack of influenza.

Anthony Sweeney, of the Strand Theatre, is preparing a treatise dealing with drills of ushers and other uniformed members of the uniformed staff in theatres.

Carl Edouard, director of the Strand Symphony Orchestra, is ill with a severe cold. Alois Reiser, the assistant manager, is taking charge of musical matters meanwhile.

Elmer Clifton has finished "Boots," starring Dorothy Gish. As soon as Richard Barthelmess, her leading man, recovers from a severe cold, the few retakes necessary will be made.

Arthur A. Schmidt has been appointed district manager for Universal Central States territory, succeeding Joseph I. Schnitzer, who has been appointed general sales manager of the Universal organization.

Francis Ford, Elsie Van Name, Phil Ford, Harry Ellis Dean and Lionel Bradshaw, who practically constitute the whole Ford company, were all stricken with the influenza at the same time. All are now recovered, with the exception of Lionel Bradshaw.

The Francis Ford Company will sail for Japan on March 15th. With Mr. Ford will be Mae Gaston, Elsie Van Name, Phil Ford, Pete Gerald, Jerry Asb, Johnny Thwaite, and Harry Ellis Dean, business manager of the company. They intend to do a serial in the East.

Diando has announced the episode titles of their new serial, "The Terror of the Range." They are as follows: No. 1, "Prowlers of the Night"; No. 2, "The Hidden Chart"; No. 3, "The Chasm of Fear"; No. 4, "The Midnight Raid"; No. 5, "A Threat from the Past"; No. 6, "Tangled Tales"; No. 7, "Run to Earth."

Clara Joel, who played the part of a baby "Vamp" in "Business Before Pleasure," has signed a contract with Arthur H. Sawyer and Herbert Lubin, the producers of the "S. & L. Pictures." Her first picture for the screen will be in support of E. K. Lincoln.

## FEATURE FILM REPORTS

## "UNDER THE TOP"

Artcraft. Five Reels.

Cast

Jimmie Jones	Fred Stone
Pansy O'Neill	Ella Hall
Terry O'Neill	Lester Le May
Lotta Crust	Sylvia Ashton
"Foxy" Stillmore	James Cruise
Jay Trimmer	Guy Oliver
Otto B. Shott	Charles Ogle
Professor De Como	Noah Beery
Justice of the Peace	J. Cummings
Mrs. Jones	Jane Wolff
The Wardrobe Lady	Julia N. Stark

In Prolog and Epilogue.

Jimmie Jones	Gordon Griffith
Little Mary O'Neill	Althea Worthley

**Story**—Dramatic. Written by Anita Loos and John Emerson. Scenario by Gardner Hunting, directed by Donald Crisp, featuring Fred Stone.

## Remarks

"Under the Top" is a story of circus life that compares favorably with other ordinary pictures. There is nothing remarkable about either the plot or the production itself. In fact, it is Stone's stunts that are the life of the film.

The plot is worked around Jimmie Jones' (Fred Stone) sweetheart, Pansy O'Neill (Ella Hall). Her father has died and left her and her inheritance in charge of two crooks who try to swindle her out of it. They send her to live with a retired circus woman who, in turn, tries to play both the crooks and Pansy wrong by trying to marry her off to her son, a lounge lizard and as crooked as herself.

Jimmie Jones rescues her from the clique and marries her. The whole plot is carried out in a capable manner and should hold the interest of an audience.

Box Office Value

One day.

## "IN FOR THIRTY DAYS"

Metro. Five Reels.

Cast

Helen Corning	May Allison
Brett Page	Robert Ellis
Mrs. Corning	Mayne Keiso
Count Dransky	Res Cherryman
Judge Carroll	Jay Duggins
Homer Brown	George Berrell
Hot Stove Kelley	Bull Montana

**Story**—Dramatic. Written by Luther A. Reed. Directed by Webster Cullison. Features May Allison.

## Remarks

All prisoners in a town down South are required by law to work for towns-people for twenty-five cents per day if not needed for work on roads.

Brett Page, an author, is hit by a car while in his "flivver." He sees in the car that struck him an attractive girl accompanied by a foreigner. He keeps thinking of her, and later, when she is convicted of speeding, he hires her, according to the law, for thirty days. He forces her to do hard and unpleasant work, but makes things comfortable for her in her prison cell.

The foreigner, a count, one night abducts her from prison, he being one of her suitors. The thugs who assist him do not, however, know how to drive an automobile and force her to drive it. She agrees and heads for Brett's bungalow. Brett frustrates the plan and has the count jailed, leaving Helen, for that is her name, and himself happy.

Box Office Value

One day.

## "FIGHTING THROUGH"

Hodkinson—Six Reels.

Cast

Robert Carr	E. K. Lincoln
Col. Dabney Carr	Spottiswoode Aitken
Maryland Warren	Millicent Fisher
Braxton Warren	Frederick Vroom
Mrs. Warren	Helen Dunbar

**Story**—Dramatic. Written and directed by W. Christy Cabanne, featuring E. K. Lincoln.

## Remarks

"Fighting Through" is a well staged and acted film. It contains plenty of thrills and should be a good drawing card.

Robert Carr is the son of a Civil War veteran who has brought him up to believe in the lost cause and hate the Stars and Stripes. The war breaks out and all but Carr enlist. He is betrothed to Maryland Warren and gradually she, like the others, thinks he is a coward. He is held up and knocked unconscious by some yeggs who put him into a West bound freight car. When he comes to, he finds a Mexican who is bound West to avenge his sister's disgrace by a bandit, also in the car.

In the meantime, Maryland has also gone West to stay at a friend's ranch for some time. Her train is held up and she is taken prisoner by the bandit. How they find her and how he redeems himself will hold the interest of any audience.

Box Office Value

One day.

## "SECRET MARRIAGE"

Triangle. Five Reels.

Cast

Mary MacLaren	Mary MacDonald
Lieutenant MacLaren	Fred Vroom
Martin Burke	Edward Alexander
Police Captain Furness	Harold Johnson
Heles Furness	Vera Mersereau
Judge	B. W. Hopkins

**Story**—Dramatic. Written by Richard Bennett; directed by Thomas Ricketts; photographed by Alfred Gandolfi; featuring Mary MacDonald.

## Remarks

The title of this film, "Secret Marriage," is apt to give a false impression as to its nature. It is not a problem play, as one might suppose, but a drama with a moral.

Mary MacDonald, in the leading role, plays her part well, but the supporting cast is not up to standard, the efforts of some of the players approaching the ridiculous. The film has suspense, the story being prolonged. The conception of the police, the judge and the other characters in the film gives the impression that the story is set in some little rural town, whereas the other scenes contradict this theory. At the end, there is flashed upon the screen the suggestion that one should always trust those whom he loves, and not base his convictions upon any unproven supposition. The motion picture public, however, has been educated to accept this fact for some time, and there is no reason for continuing to press the point.

The story of the film centres round the fact that Lieutenant MacLaren is celebrating his recent promotion in the police department. Mary, his daughter, in love with Martin, also an officer of the police, is caught in a man's apartment in a hotel during a raid upon a gambling house. The principal part of the film tells how she was innocently drawn into a net, how the man in whose apartment she was found is innocent, and why she was later found near the river, intoxicated and wet from having fallen into the stream. A love scene in the court room ends the picture.

Box Office Value

One Day.

## "DON'T CHANGE YOUR HUSBAND"

Artcraft. Five Reels.

Cast

James Denby Porter	Elliot Dexter
Leila Porter	Gloria Swanson
Schuyler Van Sutphen	Lew Cody
Mrs. Huckney	Sylvia Ashton
The Bishop	Theodore Roberts
Toddle Thomas	Julia Faye
Butler	James Neill

**Story**—Dramatic. Written by Jennie Macpherson; directed by Cecile B. De Mille; featuring Elliot Dexter and Gloria Swanson.

## Remarks

"Don't Change Your Husband" is another picture of the type of "Old Wives For New." The settings are extraordinary and help the picture a great deal.

James Denby Porter has attained a great success in business after seven years of marriage, but is beginning to neglect his wife, Leila. Mrs. Porter goes to the home of Mrs. Huckney for a week end, thinking that her husband will miss her and show more affection if she does. There she meets Schuyler Van Sutphen, Mrs. Huckney's nephew, who immediately begins to make love to her.

Her husband does miss her and comes out. She makes him stay for a mask ball to be held that evening in the house. By the end of the ball, Leila is thoroughly disgusted with her husband, and responds to Van Sutphen's advances. She tries to tell her husband that she is tired of him, but he falls asleep.

The next day she does tell him and later secures a divorce. She marries Van Sutphen, and Porter becomes a sport, but always retains his love for her. Leila slowly finds out that Van Sutphen's faults are worse than her first husband's, and the last straw comes when she discovers that he is implicated with another woman.

It all ends with Leila making a visit to Reno and afterward remarrying Porter.

Box Office Value

One Day.

## FRIARS TO RESUME FROLICS

The annual Friars' Frolic which used to arouse great interest and always was a great drawing card, will be resumed this year about June 1.

With the entry of this country into war, the Frolic was discontinued, but, now that all is once more peaceful and calm, they will be revived.

George M. Cohan and J. J. Gleason have the project under way. The former is to stage it and the latter, dean of the club, is making all necessary arrangements. After the New York performance, the Frolic will be sent on tour and will be presented in the East and Middle West.

## NEW K. OF C. HUT READY

The new hut which the Knights of Columbus have erected on Longacre Square, at Forty-sixth street and Broadway, is completed and will be opened on Sunday evening. Edgar Selwyn has arranged a program in which a number of prominent vaudeville artists will appear.

Dr. Harry P. Swift, the chairman, and Frank W. Smith, who made the recreation center possible, will be among the New York officials who will make addresses. Jimmy Kelly, who has been decorated for bravery, assisted by Secretary Michael J. O'Hare, will be in charge of the hut. The hut will be open day and night and accommodates 300 at one time. Everything will be free to soldiers and sailors, as in all other K. of C. huts.

## DANCER WINS \$1,500 VERDICT

Before Justice John L. Walsh in the City Court, a jury awarded a verdict of \$1,500 to Muriel Ridley, a dancer, in her suit against Lady Duff Gordon for breach of contract. Miss Ridley testified that she had been engaged to appear in "Fleurette's Dream" for thirty weeks in the Grand Central Palace at \$50 per week; and that during rehearsals Lady Duff Gordon, through her agents or representatives, had dispensed with her services without cause.

## MARJORIE MORELAND MARRIES

Marjorie Moreland, the fifth wife of Nat Goodwin, was married last week to Lieut. Ray Gilson, of the U. S. A. This is Miss Moreland's third venture into the matrimonial field. They are at present stopping at the Hotel Netherland, but will soon leave for Palm Beach, where they will spend their honeymoon. Lieut. Gilson is a New Yorker and served with the 37th Division of the 125th Infantry. He was wounded at Chateau-Thierry and returned home in December of last year.

## CONSIDINE LEFT \$27,818

George F. Considine's estate will yield \$178.19 in inheritance taxes to the State, as \$27,818.58 was the net amount he left. The figures were fixed by Surrogate Cahalan last week in the Surrogate Court. Mrs. Considine, formerly an actress by the name of Aimee Angeles, was left \$9,272.85, and was assessed \$42.73. Her step-daughter, Margaret Considine, receives \$18,545.56, and was assessed \$135.46.

## STOPS REHEARSALS OF PLAY

After one rehearsal of "Chloe in Love," in which Ruth Chatterton was announced to start, Henry Miller suspended rehearsals and disbanded the company. Miller plans to produce the play later, but not until the author, Wm. J. Hurlbut, has made the changes which Miller considers necessary.

## WEBER FORMING CORPORATION

Joe Weber is organizing a corporation, it was learned last week, for the purpose of acquiring the rights to several plays and motion pictures which he plans to produce in the near future. The corporation is to be called the Weber Holding Company, Inc., and the capitalization will be in a nominal amount.

## MARIE NORDSTROM HAS NEW ONE

Marie Nordstrom will have the leading role in "Live Forever," L. B. Yates' new comedy now in rehearsals. The play deals with circus and race track people. Among those who are prominent in the cast are James Lackaye, George Howell and Frances Mann.

## MRS. FISKE DUE IN NEW PLAY

Mrs. Fiske, in "Miss Nelly of N'Orleans," opens next Monday night at Henry Miller's Theatre. The play is by Lawrence Eyre and is presented by Cohen & Harris in association with Harrison Grey Fiske.

## GETS ANOTHER SHIPMAN PLAY

A. H. Woods last Monday accepted another play from Samuel Shipman, which is likely to be produced this Spring. It is a comedy and bears the title "A Woman's Guarantee."

## LONDON CLOSING BAN LIFTED

LONDON, Eng., Jan. 12.—At last the order closing theatres early has been rescinded and hereafter playhouses may keep open as late as the managers desire. The wartime opening at 7:30 or 7:45, in effect for many months, is a thing of the past and once more we see the curtains ring up at 8 to 8:20, according to the length of the show. The music halls, too, which were forced to shorten their bills, will lengthen them to their old standard.

## COCHRAN HAS NEW PLAY

LONDON, Eng., Jan. 16.—Manager Cochran's next new venture at the St. Martin's will be "A Certain Liveliness," a satirical comedy by Basil MacDonald Hastings, which he will produce next month. In March Cochran will resume management of the Garrick and will present Major Robert Loraine in "Cyrano de Bergerac."

## BUTT WANTS DRURY LANE

LONDON, Eng., Jan. 16.—Sir Alfred Butt has made an offer for the lease of the Drury Lane Theatre. The directors have entered into a provisional contract with Sir Alfred, subject to confirmation by the shareholders at a meeting scheduled for tomorrow.

## BURLESQUE NEWS

(Continued from pages 13 and 23)

## PROPERTY MAN MARRIES

Harry Newberger, former property man of the "Maids of America," who enlisted in the navy last winter, was married to Bertha Rhodes, in Chicago, last week. Mrs. Newberger is a member of the "Maids of America" Company. Newberger expects his discharge from the service shortly, when he will return to his old position.

## DAVIS OUT OF CAST

William Davis, straight man of the "Tempters" will close with that show at the Olympic, Saturday night, and remain in New York under the doctor's care for two weeks. He will rejoin the company at the Howard, Boston. Billy Harris, who has been discharged from the army will take his place.

## ELECTRICIAN COMING HOME

Bert Bezer has been discharged from a hospital in France and will leave for these shores on February 15. He is a member of Company E, 308th Infantry, 77th Division. Bezer was electrician with several burlesque shows before he enlisted in the army a year ago.

## HENRI AND LIZELL TO STAY

Henri and Lizell have decided to remain with the "Pirates" for the balance of the season. They have made satisfactory arrangements with Strouse and Franklyn to do their specialty in the show and have postponed their engagement at the Pekin until the close of the burlesque season.

## CLOSES AT WINTER GARDEN

Ethel Deveau, soubrette of the National Winter Garden, closed at that house last Saturday night. Mae Kearns, who closed with the "Pirates" at the Gayety Saturday, and Vic Dayton, who closed with the "Broadway Belles" at the same house several weeks ago, opened there this week.

## MANAGER LOSES MOTHER

ROCHESTER, N. Y., Jan. 21.—Mrs. Mary Sutherland died at her home here yesterday at the age of seventy-one. Mrs. Sutherland was the mother of James Sutherland, manager of the Majestic Theatre, Jersey City, who is here to attend the funeral.

## SIGNS FOR THREE YEARS

Max Field has been signed by Charles M. Baker for three years commencing next season. At the expiration of that contract it will make ten years that Field has worked under the management of Baker.

## AGENT HAS PNEUMONIA

William Van Horn, advertising agent of the Casino, Brooklyn, is confined to his home with a severe attack of pneumonia.

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